

DOKTORI DISSZERTÁCIÓ

THE FABRIC OF TEXTUAL RELATIONS IN JAMES JOYCE'S *ULYSSES*

(A SZÖVEG VONATKOZÁS-SZÖVEDÉKE
JAMES JOYCE *ULYSSES*ÉBEN)

Véry Dalma

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ADATLAP
a doktori értekezés nyilvánosságra hozatalához

I. A doktori értekezés adatai

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a doktori értekezés szerzőjének aláírása

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The fabric of textual relations in James Joyce's *Ulysses*

Introduction

James Joyce's *Ulysses* has been considered a work difficult, almost impossible to read. Although Joyce himself claimed that numerous puzzles and riddles are embedded into his work, the difficulties the reader is confronted with while reading the text do not solely arise from these. Joyce's work, his oeuvre, makes one aware of language *as* thought, thus providing the possibility to realize that language is not a self-effacing medium for *conveying* one's thoughts, but that language as *speech* makes thoughts *happen*. That is to say, in the *how* of language as speech the *what* of thought reveals itself. This also means that there is no one-to-one relationship between *what* is said and *how* it is said: on the contrary, the complexity of the *how* is the point of departure for interpretation, so that an understanding of the *what* may be reached. Such interpretations may take various directions, given that there are always different points of view with regard to which an understanding develops. Joyce's works do not ignore this insight: they enable language to exhibit its own character, to reveal itself in the lingual relations of speech, so that by interpreting the manifested modes of speech, one is offered the option to understand the therein articulated relations of sense differently from the way one used to do. As Margaret C. Solomon formulates it,

In *Ulysses*, meaning is not discovered; it is produced by resonances which become producers of other resonances, so that the work of art, operating on its own effects, ends with a new dimension, a point of view from which it can be re-read. The distance of such a point of view from the elements which produced it enables the reader to measure the deviations between the elements and so to 'see' the laws underlying [...] the transversals which create the resonances without closing the distances.¹

In other words, Joyce's works compel the reader to come to terms with the *how* of language so that (s)he may gain insight into *what* it hence may reveal. This makes *Ulysses* a difficult reading, since it is resistant to the orientation which considers speech a transparent medium. If one fails to attempt to come to terms with the various ways the text addresses us, it cannot but remain entirely opaque. The present dissertation aims to shed light on how the text compels one to adapt to its modes of articulation by way of exploring the multifaceted order of organization its speech, as a fabric of textual relations, exhibits. In doing so, the dissertation seeks to expose that before speaking of *what happens* in *Ulysses*, one should first consider the ways in which *language happens*.

¹ Margaret Schlauch, "Character as Linguistic Mode: A New Look at Streams-of-Consciousness in 'Ulysses,'" *Ulysses: Cinquante Ans Après: Témoignages Franco-Anglais sur le Chef-d'œuvre de James Joyce*, rassemblés par Louis Bonnerot avec la collaboration de J. Aubert et Cl. Jacquet (Paris: Librairie Marcel Didier, 1974), p. 128.

Ulysses, as a carefully modulated verbal work of art brings to light that language is not a tool that bestows “obvious meanings,” but is always an event of speech which requires interpretation and thus implies the unfolding of sense. As pointed out above, one is forced to adapt to the distinctive modes logic surfacing in a text in order to be able to engage in a dialogue with it. With regard to the language of literary works, it is invariably the speech of the *text*, its diverse modes of articulation, which makes itself explicit, not the speech of an imagined authorial presence. The interpretive task one has to face up to in *Ulysses* is, hence, to understand the *way* it calls upon us: the way the text addresses us in its build-up of speech, the mode in which its interwoven facets of style throw light upon the potential relations of sense. In the forthcoming section, an attempt will be made at laying ground for how such an understanding may ensue.

In order to realize the interpretive task appropriately, one should always consider the texture of the specific work of art one attempts to interpret, as it is the work of art which determines the paths of interpretation one has to take. The primary and fundamental role of the text throughout the process of interpretation is not emphasized only by philosophical hermeneutics, but also by representatives of semiology. According to Riffaterre, the unusual sense of the poetic sign is invariably rooted in its phenomenality. “[I]t can be lexical, grammatical, syntactical, figural, or intratextual, but whatever the linguistic mode may be, its actuality is always determined by its phenomenality.”² As Paul de Man further elaborates,

Riffaterre has consistently held to the position that it is not sufficient for a poetic significance to be latent or erased, but that it must be manifest, actualized in a way that allows the analyst to point to a specific, determined textual feature which he can localize and which, in its turn, determines or overdetermines the response of the reader.³

The phenomenality of language as speech constitutes and lays ground to the textual relations the fabric of the work exhibits. In order to unfurl the modes of logic exhibited in and by the fabric, its terms also have to be made explicit: one has to lay bare, to expose the specific aspects of interpretation, through which an attempt shall be made at demonstrating the specific relations the literary work of art obliges us to enter into. That is to say, the first major chapter of the dissertation will embark upon the closer scrutiny of the Odyssean fabric in order to elaborate the framework of interpretative aspects it implies.

² Paul de Man, “Hypogram and Inscription,” *The Resistance to Theory* (London, Minneapolis: University of Minnesota Press, 2002), p. 34.

³ de Man, “Hypogram and Inscription,” p. 33.

I. Textures and paths

1. Eminence

In order to lay bare the hermeneutic framework of textual relations, it is necessary to consider the issue of *writing*, since, as Gadamer underlines, “ ‘being written’ [*Geschriebensein*] constitutes the background of the word ‘literature.’ ”⁴ While writing in its everyday appearance usually serves as a reference to something to be discussed, reproduced or recalled, i.e. it indicates something or, in fact, is a reminder, writing as “literature” has a fundamentally different status. It is autonomous inasmuch as it is not dependent upon a given language situation for its sense and meaning, on the contrary: it stands for and in itself. “The reader is not concerned with the speaker, but with the written [*Geschriebene*].”⁵ That is, as emphasized by Gadamer, the text as literature is literature “exactly because it does not refer back to the original communicative situation between the writer and the addressee.”⁶ In other words, “now it is the written which speaks, and it does not obtain its force of expression only by referring back to the original discursive situation.”⁷ Paul Ricoeur reached the same conclusions as Gadamer in his essay entitled “The Hermeneutical Function of Distanciation,” in which he claims that

[w]ith writing, everything changes. For there is no longer a situation common to the writer and the reader, and the concrete conditions of the act of pointing no longer exist. This abolition of the ostensive character of reference is no doubt what makes possible the phenomenon we call ‘literature,’ which may even abolish all reference to a given reality.⁸

This insight was developed elaborately by Jacques Derrida in his work entitled *Of Grammatology*, in which the claim is made that writing erases a pre-established transcendental referent, so that it does not refer but to the multitudes of diverse possibilities of sense (traces) which may reveal themselves throughout the process of (re)interpretation.⁹ Although Derrida and poststructuralist criticism emphasized the rhetorically indeterminate facet of speech made

⁴ “ ‘Geschriebensein’ bildet den Hintergrund des Wortes ‘Literatur.’ ” Hans-Georg Gadamer, “Philosophie und Literatur,” *Ästhetik und Poetik I: Kunst als Aussage*. Gesammelte Werke Band 8 (Tübingen: Mohr Siebeck, 1993), p. 244.

⁵ “Der Leser meint gar nicht den Sprecher, sondern das Geschriebene.” Hans-Georg Gadamer, “Der ‘eminente’ Text und seine Wahrheit,” *Ästhetik und Poetik I: Kunst als Aussage*. Gesammelte Werke Band 8 (Tübingen: Mohr Siebeck, 1993), p. 288.

⁶ “gerade weil es nicht mehr auf die Verständigungssituation zwischen dem Schreiber und dem Adressaten zurückverweist.”⁶ Hans-Georg Gadamer, “Stimme und Sprache,” *Ästhetik und Poetik I: Kunst als Aussage*. Gesammelte Werke Band 8 (Tübingen: Mohr Siebeck, 1993), p. 261.

⁷ “nun das Geschriebene selbst spricht und nicht erst durch den Rückgang auf eine ursprüngliche Sprechsituation aussagekräftig wird.” Gadamer, “Stimme und Sprache,” p. 262.

⁸ Paul Ricoeur, “The Hermeneutical Function of Distanciation,” *Hermeneutics and the Human Sciences*, ed. and transl. by John B. Thompson (Paris–New York: Maison des Sciences de l’Homme and Cambridge UP, 1981), p. 141. [I slightly modified the translation – D. V.]

⁹ See Jacques Derrida, *Of Grammatology*, translated by Gayatri Chakravorty Spivak (Delhi: Motilal Banarsidass, 1994). I also have to note here, however, that the interpretation of the relation between language, speech and writing developed by hermeneutics and by deconstruction differ in crucial respects, the elaboration of which differences the present dissertation cannot undertake.

up of chains of traces, leaving the phenomenal nature of the text out of interpretive consideration, the closely affiliated field of semiology asserted the crucial significance of the text's phenomenality. In Riffaterre's view, "if the phenomenality of the text is allowed to disappear, there remains literally nothing to be read."¹⁰ In other words, the interpretive effort should not leave the phenomenal facet of the text as fabric out of consideration, for the rhetorical relations of speech as language are actually anchored in the interpretation of signs as signs that appear to the reader in a particular way and correlation, not as mere locations of an uncontrollable flow of interpretations. Following from these insights, one may state that works of art as works of literature are texts which manifest themselves as self-sufficient pieces of writing: hence, instead of being reminders of something, or referring to a particular intention, they refer back to themselves in their particular modes of speech with which they address the reader.

In the "Lestrygonians" episode of *Ulysses*, the following excerpt surfaces: "Grafton street gay with housed awnings lured his senses. Muslin prints, silkdames and dowagers, jingle of harnesses, hoofthuds lowringigng in the baking causeway."¹¹ The first sentence gives no direct hint regarding the speaking voice: the appearance of the words "Grafton street" would suggest an impartial narrator; however, these words are followed immediately by the expression "gay with housed awnings," which bespeaks a particular mode of emotional involvement. It is the mere succession of the first six words therefore, which calls attention to the implied indeterminacy of the text's voice. Such implied indeterminacy of voice, allowed for by the mere arrangement of words, suspends the hitherto acknowledged fictional discursive order, directing back the reader's attention to the text itself, as the sole dimension of reference (s)he can rely on for interpretation. Words and sentences do not have the discursive stability they customarily do, thus they refer back to themselves and to their potential of sense. Although the end of the first sentence, "lured his senses," gives a cue of narratorial speech by way of the third person singular possessive pronoun ("his"), the verb "lured," again, dismisses the potential unanimity of interpretation, for the impartial narrator seems to adopt a word that is not customarily to be found among the options of narratorial turns of speech. From this point onwards and through the beginning of the next sentence, the indeterminacy of the speaking voice is maintained. A string of noun phrases ensues in the company of a coined verb ("lowringigng"), all of which

¹⁰ de Man, "Hypogram and Inscription," p. 35.

¹¹ James Joyce, *Ulysses*, edited by Hans Walter Gabler, with Wolfhard Steppe and Claus Melchior (New York: Random House, 1986), pp. 137–138, lines 614–616. The edition reprints the text of the 1984 critical edition. Further references to *Ulysses* will be indicated within the text in parentheses (*U* page number: numbers of lines).

signal idiosyncratic impressions, without any further discursive framework, whatsoever. Although the reader has been aware of Leopold Bloom's silent thoughts throughout the preceding episodes and paragraphs, the indeterminacy of voice brought about by way of the demonstrated verbal arrangement suspends the significance of the actual speaker, concentrating attention on the expressions themselves:

Muslin prints,
silkdames and dowagers,
jingle of harnesses,
hoofthuds
lowringigng in the
baking causeway.

Literature, as a *written artefact*, then, is singled out by its *eminence*. As Gadamer puts it, it is the particular mode of manifestation, or rather, self-manifestation which makes one consider texts of literature as distinct from other, non-artistic texts.

[Literature] is text in an essential and demanding sense, namely, a text which does not refer back to a speech, be it thought or voiced, as its fixation, but is untied from its origin, claiming its own validity, as the ultimate authority on its own account for the reader and interpreter.¹²

In this sense, it comes to light in its significance that "the artistic or literary work seals its own unity, that is to say, it establishes its own autonomy."¹³ Texts, as works of literature, creating a different status of writing than it is customary in everyday use, articulate themselves as pieces of *opaque* writing, i.e. ones that necessitate the *conscious effort* of interpretation. As Gadamer makes it explicit from this perspective,

[t]he concept of the text is hermeneutic in itself. [...] It is in this respect that the most extensive concept of the 'text' is related to 'understanding' and is disposed to 'interpretation'. But a text which is a literary artefact, seems to me a text in an *eminent* sense. It is not only disposed to, but necessitates interpretation.¹⁴

As such does the text become a fundamental hermeneutical concept. "It articulates the authoritative potentiality [*Gegebenheit*], to which understanding and interpretation have to measure themselves – it is the hermeneutical point of identity, which keeps every variable within bounds."¹⁵ The eminence of the work of literature, as text, exhibits itself in its laying

¹² "Sie ist in einem wesentlichen und anspruchsvollen Sinne Text, nämlich ein solcher Text, der nicht als Fixierung einer gedachten oder gesprochenen Rede auf diese zurückweist, sondern, von seiner Herkunft abgelöst, eine eigene Geltung beansprucht, die ihrerseits für den Leser und Interpreten eine letzte Instanz ist." Gadamer, "Der 'eminente' Text und seine Wahrheit," p. 286.

¹³ "[D]as Werk der Literatur oder Kunst sich durch sich selbst zur Einheit schließt, sich sozusagen autonom konstituiert." Gadamer, "Philosophie und Literatur," p. 254.

¹⁴ "Der Begriff des Textes ist selber ein hermeneutischer. [...] Insofern ist auch im weitesten Begriff 'Text' auf 'Verstehen' bezogen und ist der 'Auslegung' fähig. Aber ein Text, der ein literarisches Kunstwerk ist, scheint mir ein Text im eminenten Sinne. Es ist der Auslegung nicht nur fähig, sondern bedürftig." Gadamer, "Philosophie und Literatur," p. 248. [italics mine – D. V.]

¹⁵ "Er formuliert die autoritative Gegebenheit, an sich Verstehen und Auslegen zu messen hat – gleichsam als der hermeneutische Identitätspunkt, der alles Variable begrenzt." Gadamer, "Der 'eminente' Text und seine Wahrheit," p. 289.

bare that understanding is always essentially dependent upon the interpretation of the possibilities of sense inherent in speech as articulation. As the example cited above also makes it clear, the work of literature resists any attempt which seeks to go beyond language, for the speech of the work refers back to itself in calling upon the reader to make sense of it in its indeterminacy. The eminence of such a mode of written articulation comes to light in its way of exposing the potential of sense: in its opening up of horizons and aspects of interpretation in the very order of speech unexpected and hitherto unthought of. As Gadamer pinpoints it, poetry, as literature, is singled out for distinction insofar as

in it the distance of designation falls away, and [...] due to this, the represented language says more than what the familiarity of saying would imply. It is a mysterious form of undifferentiation between what is said and the how of saying, endowing art with its specific unity and lightness, and with it, a particular mode of truth.¹⁶

The eminence of the text in its explicit self-articulation, in its particularity of the *how* – confronting the reader with the need to consider the potentially undiscovered directions of sense – also involves the *eminence of its words*. That is, the eminence of the literary text necessitates that the word, as the word of literature, reveal its actual lingual mode of being.

[O]nly through its transgression into writing does the word attain transfiguration, which may be called its truth. [...] What the transgression into writing methodically offers, is simply the revelation of the actual lingual mode of being the word and particularly the poetic statement testify to.”¹⁷

The transgression into writing and the exposing of the word’s lingual nature also reveals that the eminent text of literature, being overt self-articulation, is essentially speech. The word, as writing, can never be understood without hearing it as speech, without interpreting it as speech, which calls upon us to engage in a dialogue with it. “The way therefore in which a word as ‘text’ is present unveils what the word is in its speech [*sagendes*], and hence, what its being as speech constitutes.”¹⁸ Differently put, “[the] poetic word can never cease to become speech (or stammering) so that it can always play itself over to new possibilities of being.”¹⁹ This is not mere *phonocentrism*, as Derrida’s criticism labelled the articulatory necessity inherent in

¹⁶ “Was sie [die Dichtung] auszeichnet, ist, daß in ihr der Abstand des Meinens hinfällig wird und daß eben deshalb, was als Sprache zur Darstellung wird, mehr aussagt als nur die Gekonntheit des Sagens. Es ist eine rätselhafte Form des Nichtunterscheidung des Gesagten vom Wie des Gesagtseins, die der Kunst ihre spezifische Einheit und Leichtigkeit gibt und eben damit das eigene Weise des Wahrseins.” Gadamer, “Der ‘eminente’ Text und seine Wahrheit,” p. 294.

¹⁷ “[D]er Durchgang durch seinen Untergang in Schrift gibt erst dem Wort die Verklärung, die seine Wahrheit heißen kann. [...] Was der Durchgang durch die Schrift methodisch leistet, ist lediglich die Aufdeckung der eigentümlich sprachlichen Seinsart des Wortes, und insbesondere der dichterischen Aussage.” Hans-Georg Gadamer, “Von der Wahrheit des Wortes,” *Gadamer Lesebuch* (Mohr-Siebeck: Tübingen, 1997), p. 129.

¹⁸ “Wie das Wort da ist, wenn es ‘Text’ ist, macht also sichtbar, was es als sagendes ist, d.h. was sein Sagendsein ausmacht.” Gadamer, “Von der Wahrheit des Wortes,” p. 124.

¹⁹ “[Das] dichterische Wort kann nie aufhören, Rede (oder Stammel) zu werden, um immer aufs neue Seinsmöglichkeiten aufzuspielen.” Gadamer, “Von der Wahrheit des Wortes,” p. 140.

speech, but the formulation of the insight that the text may speak to us only inasmuch as we *listen* to how it has to say what it says. According to Anthony Burgess, “Joyce counterpointed the narrative with a detached verbal melody.”²⁰ If the text does not speak, but merely recedes throughout the multitudes of infinite abysses that traces constitute, how would one hear the “detached verbal melody” of the text’s speech?

It is the *art of language* as the *art of writing* that endows the written with the capacity of self-articulation, manifesting itself as the self-sufficiency of speech.²¹ As Ricoeur duly emphasizes, “[i]t is not by chance that, in German, *Wort* – ‘word’ – is also *Wort*, ‘speech’ (even if *Wort* and *Wort* do not have the same plural.)”²² The self-sufficient, eminent speech of a literary text speaks (for) itself: it demands that the reader orient himself/herself upon it in hearing its address, and in such hearing-orientation speak together with it, i.e. to say what it says and also respond to it. The text, as Manfred Frank claims, is written speech.²³ “Reading is related to writing, to handwriting or to print, and writing has its origins in speech. Reading is allowing to speak [*Sprechenlassen*].”²⁴

2. Hearing

Being written, then, calls for being spoken, and being spoken also always means being *heard*: hearing the spoken, the speech of the text, to which one responds. Hearing, thus, is hearing-response. Speech, as articulation and as hearing, implies the necessity of response, which response commences and/or continues a dialogue: the unfurling of speech throughout interpretive inter-action. Another excerpt from the “Lestrygonians” episode reveals what the significance of hearing the text is: “Wine *soaked* and *softened* rolled pith of bread **mustard** a **moment** **mawkish** cheese.” (*U* 143: 850–851 [highlights and italics mine – D. V.].) The endings of the words soaked–softened–rolled–bread–mustard create a verbal chain of rhyming and consonance which not only sets the dominant sound pattern of the sentence, but also serves as the background against which the alliterative correspondences between soaked and softened,

²⁰ Anthony Burgess, *Joysprick: An Introduction to the Language of James Joyce* (New York and London: Harcourt Brace Jovanovich, 1973), p. 81.

²¹ “Sprachkunst [...] welche das Geschriebene sprachkräftig macht.” Gadamer, “Stimme und Sprache,” p. 263.

²² Paul Ricoeur, “Structure, Word, Event,” *The Conflict of Interpretations: Essays in Hermeneutics* (Evanston, Illinois: Northwestern University Press, 1974), p. 92.

²³ Manfred Frank, “Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?,” *Das Sagbare und das Unsagbare: Studien zur deutsch-französischen Hermeneutik und Texttheorie* (Frankfurt am Main: Suhrkamp, 1990), p. 127. [All the citations from Manfred Frank’s work were translated by myself from the original German text into English – D. V.]

²⁴ “Lesen bezieht sich auf Schrift, Handschrift oder Druckschrift, und Schrift geht zurück auf Sprache. Lesen ist Sprechenlassen.” Hans-Georg Gadamer, “Hören-Sehen-Lesen,” *Ästhetik und Poetik I: Kunst als Aussage. Gesammelte Werke Band 8* (Tübingen: Mohr Siebeck, 1993), p. 271.

and between mustard–moment–mawkish are highlighted. The muster of such simple sound patterning determines the manner the sentence is to be heard by the reader, for the articulatory significance of the words is given emphasis thereby. The sense of association between the words is anchored in the correspondances between their sounds. This also demonstrates that only through the response of hearing, by paying attention to that which addresses the reader as the speech of the text, may the work of literature open itself up to dialogue: only hence may the correlations and possibilities of sense an articulation implies be interpreted. As Manfred Riedel formulates it, “[t]o [the] form of unfolding [Vollzugsform] that is *légein* does *akúein* indissociably belong [*gehört*], listening in the sense of lending an ear to what is said [*Heraushören*] [...]”.²⁵ One may also say that in order to allow the written to speak for itself, we have to orient ourselves on its event of saying, *we have to hear how* the text as speech addresses us in its articulation. As Gadamer formulates it, “I read a text with apt understanding only, if the characters are not only deciphered and transposed into sounds, but if the text is made to speak, which means that it is read in a modulated and articulated, formulated way, with an awareness of its sense.”²⁶ The text, we have seen, is eminent inasmuch as it is an autonomous, written artefact, addressing the reader in its explicit self-articulation. “It is really unique that a literary text speaks in its own voice, so to speak, on its own account and does not speak in anybody’s name [...]”.²⁷ Therefore, the text demands that we direct our attention onto its texture, onto the texture of writing woven of written words, so that its speech, the way it addresses the reader, may be listened to, deciphered, and may thus become intelligible, providing the possibility of insight. This is the way the eminent text, the hermeneutic point of identity as written speech, becomes a “communicative event.”²⁸

However, the speech of the text is essentially *silent speech*. It speaks inaudibly throughout the complex process of visual perception, interpretation and silent articulation. Thus, “[i]n the case of literature, the tension between the dumb signs of writing and the auditory

²⁵ “Zu [der] Vollzugsform des *légein* ‘gehört’ unabtrennbar das *akúein*, das Zuhören im Sinne des Heraushörens [...]. Das *légein* zielt hier immer schon auf das Hören und das Gehörhaben des *Dia-logos* [...]”. Manfred Riedel, *Hören auf die Sprache: Die akroamatische Dimension der Hermeneutik* (Frankfurt am Main: Suhrkamp, 1990), p. 114.

²⁶ “Wohl aber lese ich einen Text nur dann mit Verständnis, wenn die Schriftzeichen nicht nur entziffert und in Laute umgesetzt werden, sondern wenn der Text zum Sprechen gebracht wird, und das heißt, dass er moduliert und artikuliert, formuliert und sinnbetont gelesen wird.” Hans-Georg Gadamer, “Dekonstruktion und Hermeneutik,” *Hermeneutik im Rückblick*. Gesammelte Werke Band 10 (Tübingen: Mohr-Siebeck, 1995), p. 141.

²⁷ “Es ist wirklich einzigartig, daß ein literarischer Text seine Stimme sozusagen von sich aus erhebt und in niemandes Namen spricht [...]”. Gadamer, “Von der Wahrheit des Wortes,” p. 130.

²⁸ “die Rede – und auch der geschriebene Text – sind kommunikative Ereignisse.” Manfred Frank, “Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?,” p. 137.

nature of language is completely released. One does not only read the sense, one hears it.”²⁹

Gadamer makes this more explicit in the following way:

[w]riting is not the visual reproduction of voice. On the contrary, it is writing which demands that one lend voice to what is read. Language’s capability of writing is not merely a secondary phenomenon, and inasmuch as it is of significance and natural also that phonetic writing does not actually exist.³⁰

Rather, the speech of the text is heard by the “inner ear”³¹ (*das innere Ohr*) as Gadamer terms it.

This [...] does not mean that a real voice should be lent, that it should actually be heard. Or, better formulated, this voice is only like a voice-to-be-heard and it should be like one, as it cannot be any that is actually heard. This voice, only to-be-heard, never actually heard, is basically a pattern, a norm.³²

This is the silent speech of the eminent text: the perceptual pattern and measure to which the reader’s textual hearing has to adjust itself. The following sentence is from the “Sirens” episode: “**Mr Dedalus, famous father, laid by his dry filled pipe.**” (*U* 216: 259 [highlights mine – D. V.].) Seemingly, this sentence does not offer anything poetic. A simple, descriptive sentence with the interjection of a noun phrase incorporated into it. To those approaches of interpretation which consider the concept of the “inner ear” and the voice of the text mere metaphors of phonocentrism, it surely does not offer a discernible pattern. However, to those who are open to hear the speech of the text, the muster of strong stresses established by the order of words proves to be inescapable. Apparently, a stress pattern evolves, which amounts to an even rhythm of pulses, awarding the simple sentence a melodic base. If we consider the sense correlations set up by the rhythm of the syllables, we may even infer that an analogy is set up between the “famous father” and his dry pipe being laid down, for in the last phrase of the sentence only the words “laid,” “dry” and “pipe” receive a rhythmic pulse. This is one of the ways in which a work of literature compels its reader to pay attention, to hear what it has to say in its various modes of lingual manifestation. “It is not the understanding of an intended meaning which is at stake here, but just exactly the unfolding [of the literary word] as a lingual phenomenon. The

²⁹ “Wo wir es mit Literatur zu tun haben, findet die Spannung zwischen den stummen Zeichen der Schrift und der Hörbarkeit aller Sprache ihre vollendete Auflösung. Man liest nicht nur den Sinn, man hört ihn.” Gadamer, “Hören-Sehen-Lesen,” p. 274.

³⁰ “Die Schrift ist nicht die Abbildung der Stimme. Umgekehrt setzt die Schrift voraus, das man dem Gelesenen Stimme leiht. Die Schriftfähigkeit der Sprache ist eben nicht ein sekundäres Phänomen, und insofern ist es auch bedeutsam und zugleich natürlich, dass es keine wirkliche phonetische Schrift gibt.” Hans-Georg Gadamer, “Hermeneutik auf der Spur,” *Hermeneutik im Rückblick*. Gesammelte Werke Band 10 (Tübingen: Mohr Siebeck, 1995), p. 159.

³¹ Gadamer, “Der ‘eminente’ Text und seine Wahrheit,” p. 290.

³² “[...] [D]as bedeutet nicht, daß es wirkliche Stimme geben muß, daß sie wirklich zu hören ist. Oder besser, es ist nur wie eine zu hörende Stimme und muß, ja kann keine wirkliche Stimme sein. Dieser nur zu hörende, nie sprechende Stimme ist im Grunde ein Muster und Maß.” Gadamer, “Stimme und Sprache,” p. 267.

word set down as literature is in this case determined by its being heard [*Gehörtwerden*].”³³ We have to hear something in order to understand it and, conversely, we have to pay attention, to orient our understanding upon that which addresses us, in order to hear it. As Jonathan Culler asserts in *Theory of the Lyric*, for many lyrics “it seems important that the reader be not just a listener or an audience but also a performer of the lines – that he or she come to occupy, at least temporarily, the position of the speaker and audibly or inaudibly voice the language of the poem [...]”³⁴ With the help of the “inner ear,” the reader himself/herself voices the speech of the poem, as it addresses him/her: “A reader of verse, attentive to the rhythms and verbal patterning, produces or articulates the text as he or she hears it, occupying, however temporarily, the position of speaker.”³⁵ Therefore, by lending an ear to the literary work, the eminence of its words acquires voice, unfolding the correlations and the possibilities of sense in their silent sounds and its rhythm. In this way may one engage in a dialogue with the work of art itself. Gadamer emphasizes that the work of poetry is “text” inasmuch as it is “woven” of the diverse threads of sense and sound, hence revealing that it is actually “gathered into a combined sequence of word and sound. Not only the integrity of the sense of speech (*Redesinn*) builds this unity, but also, in the same breath, that of a sound structure.”³⁶

This fundamental insight was aptly revealed by Robert Frost in his letter to John T. Bartlett: “*The ear does it*. The ear is the only true writer and the only true reader.”³⁷ It is only the “inner ear,” or after the Frostian conception, the “reading ear” which unites the unfolding relations of sense with the phonetic makeup.³⁸ The word addresses our hearing in its complex mode of articulation, which articulation necessitates the silent unfurling of sound and rhythm, giving rise to the various relations and possibilities of sense unbound in the sound patterns of the words heard by the “reading ear.” “What singles out literature then, is the self-manifestation of the word, so that in it the sense of the whole gains utterance by way of the irreplaceable

³³ “Da geht es nicht darum, Gemeintes zu verstehen, sondern es gerade auch in seiner sprachlichen Erscheinung zu vollziehen. Das literarisch fixierte Wort ist in solchem Falle auf das Gehörtwerden angelegt.” Gadamer, “Philosophie und Literatur,” p. 246.

³⁴ Jonathan Culler, *Theory of the Lyric* (Cambridge, Massachusetts, London, England: Harvard University Press, 2015), p. 37.

³⁵ Culler, *Theory of the Lyric*, p. 138.

³⁶ “[A]uch der dichterische Text [ist] in dem Sinne ‘Text,’ daß seine Elemente zu einer einheitlichen Wort- und Klangfolge zusammengegangen sind. Nicht nur die Einheit eines Redesinnes konstituiert diese Einheit, sondern ebenso im selben Atem die eines Klanggebildes.” Gadamer, “Der ‘eminente’ Text und seine Wahrheit,” p. 290.

³⁷ For this reference I am indebted to professor Aladár Sarbu which I would like to thank once again. Robert Frost, *Collected Poems, Prose and Plays* (New York: The Library of America, 1995), p. 677. [italics mine – D. V.]

³⁸ “Nur im inneren Ohr sind Sinnbezug und Klanggestalt ganz eins.” Gadamer, “Der ‘eminente’ Text’ und seine Wahrheit,” p. 290.

uniqueness of sound coupled with an indeterminable, multi-voiced nature of sense.”³⁹ Differently put, words are manifold “gestures of sense” (*Sinngebärde*) which determine the contours of the ways they may possibly sound (*Lautgestalt*).⁴⁰ Conversely, by virtue of the sound shape of words, diverse perceptual associations and hence, relations of sense may also evolve within the fabric.

As the word ‘text’ actually means the interwovenness of threads into a fabric that keeps itself together and does not allow any longer for the emergence of the separate threads, so is a text ‘text’ in the sense that its elements gather into a unity of word and sound sequence.⁴¹

The text, therefore, is an indissolubly binding fabric, a *texture*, in which the facets of sense and sound are tightly interwoven,⁴² compelling us throughout our attentive reading-hearing of it to understand what it may possibly say.

The work of art, thus, as an eminent text, *speaks* – it speaks through its *hearer*.⁴³ Therefore, it is justifiable to claim that “[b]eing able to hear means being able to understand.”⁴⁴ Herein does the hermeneutic task emerge in its ultimate significance. As Manfred Riedel exposes Gadamer’s interpretation,

[t]he *summa res* of hermeneutics [...] culminates exactly in exposing the fundamental relation [*Grundverhältnis*]: the hermeneutically possible and necessary multifaceted unfolding [*Vervielfältigung*] of the sense of every single text through allowing it to speak by way of interpretation.”⁴⁵

To be able to engage in a dialogue with the text, to be able to read and interpret it, we have to allow it to articulate itself and thus, to become its hearers: and in hearing the text, we hear its speech, we hear the sound patterns and rhythms of its words and phrases as the unfolding of the possibilities of sense. “The mere reading of original or translated texts is in truth already interpretation through tone and speed, modulation and articulation – and all that lies in the ‘inner voice’ and is there for the ‘inner ear’ of reading.”⁴⁶ We hear the text as it emerges in its

³⁹ “Was also Literatur auszeichnet, ist dies Hervorkommen des Wortes, so daß in ihm die unersetzbare Einzigkeit des Klanges mit einer unbestimmbaren Vielstimmigkeit von Sinn den Sinn des Ganzen zur Aussage bringt.” Gadamer, “Philosophie und Literatur,” p. 253.

⁴⁰ Hans-Georg Gadamer, “Dichten und Deuten,” *Ästhetik und Poetik I: Kunst als Aussage*. Gesammelte Werke Band 8 (Tübingen: Mohr-Siebeck, 1993), p. 21.

⁴¹ “Wie das Wort ‘Text’ eigentlich das Verwobensein von Fäden zu einem Gewebe meint, das sich selbst zusammenhält und den einzelnen Fäden gar nicht mehr hervortreten läßt, so ist auch der Text in dem Sinne ‘Text,’ dass seine Elemente zu einer einheitlichen Wort-und Klangfolge zusammengegangenen sind.” Gadamer, “Der ‘eminente’ Text und seine Wahrheit,” p. 289–290.

⁴² Gadamer, “Philosophie und Literatur,” p. 253.

⁴³ Gadamer, “Von der Wahrheit des Wortes,” p. 129.

⁴⁴ “Hören können heißt verstehen können.” Gadamer, “Hören-Sehen-Lesen,” p. 272.

⁴⁵ “Die *summa res* der Hermeneutik [...] kulminiert geradezu in der Exposition des Grundverhältnisses: der hermeneutisch möglichen und notwendigen Vervielfältigung des Sinnes eines jeden Textes durch sein Zusprachekommen in der Auslegung.” Manfred Riedel, *Hören auf die Sprache*, p. 166.

⁴⁶ “Das bloße Lesen originaler oder übersetzter Texte ist in Wahrheit schon eine Auslegung durch Ton und Tempo, Modulation und Artikulation – und das alles liegt in der ‘inneren Stimme’ und ist da für das ‘innere Ohr’ des Lesens.” Hans-Georg Gadamer, “Lesen ist wie Übersetzen,” *Ästhetik und Poetik I: Kunst als Aussage*. Gesammelte Werke Band 8 (Tübingen: Mohr-Siebeck, 1993), p. 284.

correlations of sense (*Sinnzusammenhänge*) which is woven into a texture of words. Hence is it hearing – as hearing-response dedicated to the text throughout reading – that allows for the self-presentation of the text’s speech.⁴⁷ Accordingly, as Manfred Riedel points out, “ ‘translating back’ the self-assigning utterance of speech [*Sichzusagende*] to the immediacy of hearing through the mediation of written records [is] the task of the acroamatical dimension of hermeneutics.”⁴⁸ It is in and through this self-assigning utterance of the speech of the text that the word exhibits itself as the ultimate, but ever-differently-unfolding *location of sense*, since the potential sense-creating jointures of its sound patterns and its rhythmic manifestations reveal to us the ever-changing possibilities of meaningful relations. In this regard also, eminent texts retrieve themselves into the possibilities of continually altering interpretations. One must engage in a dialogue with them over and over again, for neither their rhythmic and sound patterns, nor the sense relations involved in these are exhaustible: they compel us to reconsider how the potential relations of the texture may be understood, and which possible meanings one may arrive at with the help of interpretation. The “movement of sense” (*die Sinnbewegung der Rede*⁴⁹) is anchored in the multifaceted nature of the texture.

3. Fabric

The work of literature, as texture, unfurls itself as a “formation of sense” (*Sinngebilde*). That is, throughout the process of reading – following the paths of articulation the text dictates –, an “entirety of sense” (*Sinn ganze*) builds itself up as a formation of sense.⁵⁰ In speaking together with the text, articulation allows for signs to gain sense, so that the potential sense of the expressions the chains of signs give rise to in its contextual particularity may come to light. In Manfred Frank’s brief formulation, “all interpretation is that of sign correlations.”⁵¹ Signs build the expressions of the text, which expressions are to be made sense of in their textually developed arrangement, hence, in their textu(r)al relations. In other words, it is always in terms of given expressions that a sign is interpreted, with regard to the mode, role and hence, the sense of its particular manifestation. As Manfred Frank formulates it,

⁴⁷ Gadamer, “Hören-Sehen-Lesen,” p. 274.

⁴⁸ “[D]ie akroamatische Dimension der Hermeneutik [ist] die Aufgabe, das in der schriftlichen Überlieferung Vermittelte [...] Unmittelbarkeit des Hörens auf das Sichzusagende ‘zurückzuübersetzen.’ ” Manfred Riedel, *Hören auf die Sprache*, p. 176.

⁴⁹ Hans-Georg Gadamer, “Semantik und Hermeneutik,” *Kleine Schriften III: Idee und Sprache* (Tübingen: Mohr-Siebeck, 1972), p. 255.

⁵⁰ Hans-Georg Gadamer, “Wort und Bild – ‘so wahr, so seiend,’ ” *Gadamer Lesebuch* (Mohr-Siebeck: Tübingen, 1997), p. 192.

⁵¹ “alle Interpretation ist eine von Zeichenzusammenhängen.” Manfred Frank, “Das ‘einzelne Allgemeine’ des Stils: Anmerkungen zur hermeneutik Jean Starobinskis,” *Das Sagbare und das Unsagbare: Studien zur deutsch-französischen Hermeneutik und Texttheorie*, (Frankfurt am Main: Suhrkamp, 1990), p. 250.

[t]he significance of (the sign) is [...] the work of structuring and segmenting (the expression) itself. It does not have precedence over the sign in the sense that the expression would specify it only subsequently. The significance of the sign creates itself at the point of intersection between the gliding layers of expression [...] and sense [...], which are synthesized with each other in one and the same movement so that they are ascertained, comprehended, and differentiated in themselves.⁵²

Sign, sense and expression are in constant interplay throughout the process of reading-hearing-response, thus, they create the primary order of the literary texture. Interpretive articulation, then, opens up the difference of manifestation between the expression and its possibilities of sense, and it is in this difference where signs exhibit their own contextual significance. The difference of manifestation between the expression and its potential of sense is thus anchored in the jointures of signs, since by way of such jointures are those (expression and sense) joined that belong together in their disunion. Let us consider the following sentence from “Sirens”:

“At each slow satiny *heaving* bosom’s wave (her *heaving* embon) *red rose* slowly sank *red rose*.” (U 235: 1106–1107 [highlights and italics mine – D. V.])

The most striking features of speech in the sentence are the alliterative, repetitional and visual cues that establish the main relations of sense between expressions. The mentioned cues are all presented by the (re)appearance of specific signs and the jointures of speech they create. Alliteration appears in “slow satiny,” “slowly sank” and “red rose,” the latter of which is also involved in a pattern of repetition. The verb “heaving” is also repeated, its repetition involved in the visual frame of brackets, creating repetition with a difference by virtue of such visual segmentation. This range of alliterative and repetitional patterns allows for letters (signs) and words (expressions) to create an order of associations that shape the sense relations implied.

At each slow satiny
heaving bosom’s wave (her
heaving embon)
red rose
slowly sank
red rose.

In the above segmentation of the sentence on the basis of alliterations and repetitions, one may notice how the segmenting function of bracketing is overturned, and how the text is thus deprived of the significance that an important facet of its framework implied. However, it is primarily the associative threads of speech winding through the alliterative and repetitional patterns that yield the dynamic of the sentence, halting the process of reading at each jointure of signs or expressions, and engendering further verbal movement by setting up the expectation

⁵² “Die Bedeutsamkeit (des Zeichens) ist [...] das Werk der Gliederung und Segmentierung (des Ausdrucks) selbst. Sie geht also dem Zeichen nicht voraus, derart daß sie vom Ausdruck nachträglich nur benannt würde. Sondern die Bedeutsamkeit der Zeichen bildet sich allererst im Schnittpunkt der gleitenden Schichten von Ausdruck [...] und Sinn [...], die in einer und derselben Bewegung miteinander synthetisiert und damit als das, was sie sind, bestimmt, unterschieden und festgestellt werden.” Manfred Frank, “Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?,” p. 162.

of a sequence of such patterns of jointures. The process of alternation between the *stasis* of jointures and the *kinesis* of expectation is the actual movement that making sense of the sentence itself constitutes. In this way, the sentence gradually evolves into an entirety of sense. This example also brings to light that “the expression [is] not simply an instrument for the reappropriation of the (articulated) sense through interpretation, [...] rather, it is the prerequisite of the possibility of such a sense,”⁵³ a prerequisite allowed for by the existence and nature of signs.

All of us know how the evidence of well-understood sense builds itself up. It proceeds through many stations, through the spelling out of single letters, through the appropriate articulation of the formation of words [*Wortbildung*], and is eventually comprehended as a gathering of the whole, in which the manifoldness of signs is brought together. [...] It is justifiably called ‘concentration.’ One is oriented upon a centre [*Mitte*], out of which the entirety is organized into jointures of sense [*sinnhaften Gefüge*].⁵⁴

One may also say, that the self-manifestation of the literary text is such “concentration,” folding jointures of sense on multiple planes of association and interpretation. These jointures of sense, as we have just seen, are anchored in jointures of written, i.e. visually perceptible signs and hence also in jointures of sounds, the interrelation of which create the order of the text as texture. Therefore, the norm which the text establishes with the eminence of its written speech manifests itself as a texture, as a fabric of lingual relations which one must decipher in order to be able to follow the paths of sense opened up in its composite mode of speech. “A text is the unity of a fabric [*Gewebe*] and it presents itself in its texture as an entirety.”⁵⁵ Manfred Frank duly emphasizes that the German etymology of the words *Werk* (‘work’) and *Text* (‘text’) refer back to *Flechtwerk* (‘wickerwork’).⁵⁶ The threads of written speech, intertwined into a fabric, cannot be deciphered in a way that they, in their separateness, eventually yield a univocally determined meaning “behind” the text. As the work of literature unfolds its fabric of textual relations, it also becomes a “gathering of sense” (*Versammlung von Sinn*)⁵⁷ or “concentration,” orienting the reader upon the binding threads between the diverse planes of the texture. The reader’s “reading ear” has to be attentive, since in such gathering of sense it is “the field intensity of

⁵³ “[D]er Ausdruck [ist] nicht nur Instrument für die Wiederaneignung des (entäußerten) Sinns durch die Auslegung, sondern [...] er Bedingung der Möglichkeit für diesen Sinn ist.” Manfred Frank, “Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?,” p. 147.

⁵⁴ “Wir kennen es alle, wie sich die Evidenz des richtig verstandenen Sinnes aufbaut. Das geht durch viele Stationen, durch das entziffern des einzelnen Buchstaben, die rechte Artikulation der Wortbildung und am Ende wie ein Einsammeln des Ganzen, in dem die Vielheit der Zeichen zusammengegriffen und begriffen ist. [...] Man nennt das mit Recht ‘Konzentration.’ Man ist wahrlich auf eine Mitte gerichtet, von der aus das Ganze zu einem sinnhaften Gefüge aufgegliedert.” Gadamer, “Hermeneutik auf der Spur,” p. 161.

⁵⁵ “Ein Text ist die Einheit eines Gewebes und stellt sich in seiner Textur als Ganzes dar.” Gadamer, “Hermeneutik auf der Spur,” p. 163.

⁵⁶ Manfred Frank, “Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?,” p. 160.

⁵⁷ “Ein Gedicht ist und bleibt eine Versammlung von Sinn, auch wenn es nur eine Versammlung von Sinnfragmenten ist.” Hans-Georg Gadamer, “Gedicht und Gespräch,” *Ästhetik und Poetik II: Hermeneutik im Vollzug*. Gesammelte Werke Band 9 (Tübingen: Mohr-Siebeck, 1993), p. 339.

words, the tension between the strength of their sound and their sense-energies which confront each other and interchange, and which, therefore, shape the work in its entirety.”⁵⁸

Moreover, the visual arrangement of signs, yielding their own textual space, also builds a facet of the fabric. Thus, it becomes apparent once again that the threads of the texture do not only involve the interaction between the signs and sense(s) of words, rather, it is the interplay between the various planes, relations and patterns of the textu(r)al fabric that determines the modes in which the text articulates its speech, giving rise to the diverse possibilities of making sense of it. In Roland Barthes’s formulation:

*Text means Tissue; but whereas hitherto we have always taken this tissue as a product, a ready-made veil, behind which lies, more or less hidden, meaning (truth), we are now emphasizing, in the tissue, the generative idea that the text is made, is worked out in a perpetual interweaving; [...].*⁵⁹

It is the multiple facets of the textual fabric (of the texture) – presented by the various textu(r)al relations – which allow for the correlations of sense to unfold. There is no text without texture, there is no ‘meaning’ without the consideration of the interrelation between the diverse facets of speech and the various horizons of sense these facets unfurl. “Text means ‘texture,’ text means a fabric which is made up of separate threads interwoven with each other in such a way that the whole fabric amounts to a unique texture.”⁶⁰

The speech of the text, thus, on the basis of its “order of organization” (*das Ordnungsgefüge der Rede*)⁶¹, may never be considered as the mere application of a set of linguistic rules. The literary text creates and constitutes its own requirements of interpretation, its own rules of speech, to which reading has to conform in an inventive way. Hence, the fabric of the literary text, as speech, distances itself from the familiar patterns of speech, thereby opening new horizons of new sense relations for the reader to experience and to contemplate. Futurist aesthetics emphasized that art aims at “a shift in perception,” namely, “making the language and the form in which it is presented strange and uncomfortable so that the process of perception slows down and alters.”⁶² This conception of *defamiliarization*, later developed by Russian formalism, was also elaborated upon by Roman Jakobson. For Jakobson, formal defamiliarization constitutes the development of a differential relation between the eminence

⁵⁸ “Und doch ist es gerade die Feldstärke der Worte, die Spannung ihrer Klang-und Sinnenergien, die sich begegnen und tauschen, welche das Ganze bilden.” Gadamer, “Philosophie und Poesie,” *Ästhetik und Poetik I: Kunst als Aussage*. Gesammelte Werke Band 8 (Tübingen: Mohr-Siebeck, 1993), p. 236.

⁵⁹ Roland Barthes, *The Pleasure of the Text*, translated by Richard Miller, with a note on the text by Richard Howard (New York: Hill and Wang, 1998), p. 64. [italics in the original – D. V.]

⁶⁰ “Text heißt ‘Textur,’ Text meint eine Gewebe, das aus Einzelfaden besteht, die so ineinander verwebt sind, daß das ganze Gewebe von eigener Textur wird.” Gadamer, “Philosophie und Literatur,” p. 254.

⁶¹ Gadamer, “Von der Wahrheit des Wortes,” p. 132.

⁶² Y. Lotman, “Defamiliarization,” *The Princeton Encyclopaedia of Poetry and Poetics*, ed. by Roland Greene, et al. (Princeton and Oxford: Princeton University Press, 2012), p. 343.

of poetic speech and the function of conventional, denotational speech.⁶³ Poetic speech, thus, unfurls the presence of difference, the divergence between the familiar and the unfamiliar, the actual and the potential, the interplay of which creates an interpretive tension bestowing the unforeseeable presence of what one encounters as “unknown sense.”⁶⁴

In this way does the fabric address us in its multifaceted relations, compelling one to follow the distinctive logic involved in the textual patterns, i.e. the textual order of speech, which “guides us [...] like a self-developing dialogue in the direction of a never entirely coverable sense.”⁶⁵ In Manfred Frank’s words, “though sense takes its *place* [...] in the chain of signs, nevertheless, no single element of the chain may have a fixed *position* of meaning [...]”⁶⁶ Ultimately, this “continual gliding of sense through writing” proves to be the unfolding of the literary text itself.⁶⁷ The “continual gliding of sense” does not mean gliding *out* of sense though. “A poem is and always remains,” as Gadamer writes, “a gathering of sense, even when it is only a collection of sense-fragments.”⁶⁸ The “continual gliding of sense through writing” is a “gathering of sense” that withdraws itself repeatedly into its own possibilities of development. As Frank explicates Sartre’s argument,

sense [...] is [...] an unspecified layer of sediment, the bottom of the text, which spouts up as a search for sense in consciousness [...] other than the consciousness of the ‘originary reader’ or ‘author’ and offers to disclose something in the words that were not embedded into them either by the dictionary, or by grammar, or by the author, or by the previous readers (alone) [...].⁶⁹

The gliding-gathering of sense through writing manifests that the process of reading as hearing-response cannot be other than a *detour*: a detour of reconsideration that the interrelations of the multifaceted literary fabric do not only allow for, but require. As Manfred Frank, following

⁶³ Y. Lotman, “Defamiliarization,” p. 343.

⁶⁴ “[F]remde[r] Sinn.” Manfred Frank, *Das Individuelle Allgemeine: Textstrukturierung und interpretation nach Schleiermacher* (Frankfurt am Main: Suhrkamp, 1977), p. 357.

⁶⁵ “Das Gedicht weist uns [...] wie ein sich fortwickelndes Gespräch in die Richtung auf einen nie ganz einzuholenden Sinn hinein.” Gadamer, “Gedicht und Gespräch,” p. 344.

⁶⁶ “[D]er Sinn faßt zwar Stand [...] auf der Signifikantenkette, gleichwohl hat kein einzelnes Element der Kette festen Bestand in der Bedeutung [...]” Manfred Frank, *Das Individuelle Allgemeine: Textstrukturierung und -interpretation nach Schleiermacher* (Frankfurt am Main: Suhrkamp, 1977), p. 308. [italics in the original]

⁶⁷ “[D]ies stete Gleiten des Sinns unter der Schrift [...] ein Geschehen des literarischen Textes selbst [ist].” Manfred Frank, “Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?,” p. 185.

⁶⁸ “Ein Gedicht ist und bleibt eine Versammlung von Sinn, auch wenn es nur eine Versammlung von Sinnfragmenten ist.” Gadamer, “Gedicht und Gespräch,” p. 339.

⁶⁹ “der Sinn [...] ist [...] ein unbestimmter Bodensatz, eine Bodenhefe des Textes, die sinnstrebend in anderen Bewußtseinen [...] als denen des ‘ursprünglichen Lesers’ oder ‘Verfassers’ aufgeht und etwas in den Wörtern entdecken lässt, das weder der Wörterbuch, noch die Grammatik noch der Autor noch die bisherigen Leser (allein) hineingelegt haben [...]” Manfred Frank, “Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?,” p. 140.

Lacan's insight, puts it, "sense shifts under the expressions [...] and plainly finds, as Humboldt says, 'no fixed location in writing [...]' at all."⁷⁰

4. Style

4.1. The "distinctiveness of presentation"

"Don't talk to me about politics. I am only interested in style"⁷¹ – Joyce reportedly told his brother, Stanislaus. This testimony of Joyce yields the insight that the build-up of the literary fabric is created by the style(s) brought to bear on its multiple planes of speech. The well-known (half) sentence by Georges Louis Le Clerc de Buffon, "*le style est l'homme même*" received its most lasting interpretation as 'style is the man,' forwarded by Jean Paul.⁷² This does not mean, however, that style necessarily evokes a subject-oriented interpretation of any speech. "So does it happen already throughout dialogue, and even more in terms of understanding the written, that we move in a dimension of sense that is comprehensible in itself, and as such, it does not encourage any return to the subjectivity of another."⁷³ Every kind of speech, in all its modes, is oriented upon the relations of sense it intends to make explicit, it directs attention to the *world* of the speaker, but never to an unclear "quality" of an imagined "subject" who formulates the particular kind of speech. The eminent literary text, as a self-sufficient textu(r)al organization, as elaborated above, exhibits its own lingual structure, hence, its own modes of style, without necessitating the exploration of the problem of an authorial style.⁷⁴

The Latin word referring to the writing tool as 'stilus' is a fundamental indicator of the existence of style as the style of writing, as the style of written speech. "The Latin name for the writing tool – 'stilus,' the slate-pencil originally called stick, stem – was transferred already in

⁷⁰ "Der Sinn flottiert unter den Ausdrücken [...] und findet, wie Humboldt sagt, auch gerade 'in der Schrift keine bleibende Stätte [...]' " Manfred Frank, "Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?," p. 177.

⁷¹ Quoted in Erwin R. Steinberg, "The Sources of the Stream," *The Stream of Consciousness Technique in the Modern Novel*, edited by Erwin R. Steinberg (Port Washington, N. Y.–London: National University Publications–Kennikat Press, 1979), p. 28.

⁷² Rainer Rosenberg, Wolfgang Brückle, Hans-Georg Soeffner, Jürgen Raab, "Stil," *Ästhetische Grundbegriffe: Historisches Wörterbuch in sieben Bänden. Band 5: Postmoderne–Synästhesie*, herausgegeben von Karlheinz Barck, Martin Fontius, Dieter Schlenstedt, Burkhard Steinwachs, Friedrich Wolfzettel (Stuttgart, Weimar: Verlag J. B. Metzler, 2003), p. 651.

⁷³ "So geschieht es schon im Gespräch, wieviel mehr noch beim Verstehen von Schriftlichem, daß wir uns in einer Dimension von Sinnhaftem bewegen, das in sich verständlich ist und als solches keinen Rückgang auf die Subjektivität des anderen motiviert." Hans-Georg Gadamer, "Vom Zirkel des Verstehens," *Ergänzungen, Register. Gesammelte Werke Band 2* (Tübingen: Mohr-Siebeck, 1993), p. 58.

⁷⁴ The issue of authorial style, although an equally intricate one, lays emphasis on unveiling common characteristics of the lingual structures exposed in different works by the same author, but also on the authorial attitude towards, and on the aspects of conceiving works of literature. Although this may also have bearing upon the interpretation of different texts belonging to the same oeuvre, the eminent text as an independent formation and as an entirety of sense, does not necessitate such an approach.

antiquity to the characteristics of the written, to the mode of writing.”⁷⁵ Moreover, as Gadamer makes it explicit with regard to the concept of style, “[f]rom the 16th century on, the concept was also applied to the overall verbal presentation.”⁷⁶ This reveals that the concept of style has been related to the character, to the strain, to the particular mode of speech itself, as its manner of self-manifestation. Schleiermacher designates style as the “distinctiveness of presentation,” adding that no style permits the formulation of its concept.⁷⁷ The way Matthew Arnold describes style illuminates Schleiermacher’s idea of “distinctiveness” (*Eigentümlichkeit*) when referring to the particular character of style. “Style, in my sense of the word, is a *peculiar recasting* and heightening, under a certain condition of spiritual excitement, of *what a man has to say*, in such a manner as to add dignity and *distinction* to it.”⁷⁸ On the basis of these fundamental insights into the notion of style, it is important to underline that, in Manfred Frank’s words, “[s]tyle is not a feature of language, but of speech.”⁷⁹ Style is a specific order of speech created on the basis of universal linguistic relations.

Inasmuch as the work of literature articulates itself in and as its own fabric of textual relations, it also has its own style. Such literary style, which the eminent texture testifies to, exhibits three “conspicuous qualities” according to T. S. Eliot: “ordonnance, or arrangement and structure, precision in the use of words, and relevant intensity.”⁸⁰ From among the three of the mentioned “qualities” it is *ordonnance*, “or arrangement and structure,” which reappears in other descriptions of the basic principles of style. Schleiermacher, when referring to style as the “distinctiveness of presentation,” also particularizes the “borderline points” (*Grenzpunkte*) of style as the following: “distinctiveness of composition, the principal organization, as the first, and distinctiveness of language use as the discovery of individuality, as the last. [...] Style is but composition and language use.”⁸¹ In other words, the distinctiveness of lingual articulation

⁷⁵ “Die lateinische Bezeichnung für das Schreibgerät – ‘stilus,’ urspr. Stiel, Stengel, hieß der Schreibgriffel – wurde schon in der Antike auf die Beschaffenheit des Geschriebenen, die Schreibart, übertragen.” Rainer Rosenberg, et. al., “Stil,” p. 648.

⁷⁶ “Vom 16. Jahrhundert ab wird der Begriff dann auch für die sprachliche Darstellungsweise überhaupt gebraucht.” Hans-Georg Gadamer, “Exkurse I–IV,” *Ergänzungen, Register. Gesammelte Werke Band 2* (Tübingen: Mohr-Siebeck, 1993), p. 375.

⁷⁷ “[Die] Eigentümlichkeit der Darstellung = Stil. [...] Von keinem Stil läßt sich ein B[egriff] geben.” F. D. E. Schleiermacher, *Hermeneutik und Kritik*, herausgegeben und eingeleitet von Manfred Frank (Frankfurt am Main: Suhrkamp, 1977), p. 172.

⁷⁸ Matthew Arnold, *On the Study of Celtic Literature* (Everyman’s Library edition), p. 107., cited by Vincent Buckley in *Poetry and Morality: Studies on the Criticism of Matthew Arnold, T. S. Eliot and F. R. Leavis* (London: Chatto and Windus, 1959), p. 82. [italics mine – D. V.]

⁷⁹ “Der Stil ist ein Merkmal nicht der Sprache, sondern der Rede.” Manfred Frank, “Was ist ein literarischer Text, und was heißt es, ihn zu verstehen?,” p. 177.

⁸⁰ Thomas Stearns Eliot, “Lancelot Andrewes,” *Selected Essays* (London: Faber and Faber, 1934), p. 344.

⁸¹ “[...] so lassen sich zuerst nur im allgemeinen die Grenzpunkte bestimmen. Diese sind: Eigentümlichkeit der Komposition, der große Gliederung als das erste und Eigentümlichkeit der Sprachbehandlung zum Auffinden der

(“language use”) is woven into a compositional structure, involving a structure of thoughts (sense relations). Schleiermacher, hence, also makes it explicit that the specific modes of lingual articulation (speech) and the thought-structure of a text are interdependent features of its style. Style, therefore, unfolds as the distinctive order of the lingual composition of thoughts. Attempting to reach an understanding of a literary work as a lingual composition of sense relations unfolding on diverse horizons requires that its “building principles” be laid bare,⁸² which, thus, means that the aspects of its style have to be made explicit. *Architectonicé*, Matthew Arnold’s concept of “what we may call *built form*,”⁸³ refers to the conceptual build-up of a work, which “comes only after a steady, deep-searching survey, a firm conception of the facts of human life [...]”⁸⁴ *Architectonicé*, hence, reveals once again that the build-up of the textu(r)al structure, as textual speech, cannot be other than a build-up of thoughts as sense relations. The significance of the conception of *architectonicé* in the literary work is aptly formulated by Walter Pater the following way:

one of the greatest pleasures [...] of prose literature is in the critical tracing out of that conscious *artistic structure*, and the pervading sense of it as we read. Yet of poetic literature too; for, in truth, the kind of constructive intelligence here supposed is one of the forms of imagination.⁸⁵

4.2. Rhetoric and grammar

In order to be able to explore the *artistic structure* of the literary text as a composition of sense relations, the text’s distinctive modes of lingual articulation have to be examined: the aspects of textual structuring have to be uncovered as regards the speech of the work. As J. A. Cuddon explicates it in *A Dictionary of Literary Terms*,

[t]he analysis and assessment of style involves examination of a writer’s choice of words, his figures of speech, the devices (rhetorical or otherwise), the shape of his sentences (whether they be loose or periodic), the shape of his paragraphs – indeed, of every conceivable aspect of his language [...].⁸⁶

That is to say, style, as text(ure), uncovers itself in terms of its rhetorical aspects: the aspects of textu(r)al structuring inherent in the surfacing modes of articulation conceived by the writer and laid bare in their potential sense by the reader with the help of rhetorical thinking.

Individualität als das letzte. [...] Es gibt nichts im Stil als Komp[osition] und Sprachbehandlung.” Schleiermacher, *Hermeneutik und Kritik*, p. 174.

⁸² “[D]ieser Démarche zufolge hieße einen literarischen Text verstehen, die Aufbauprinzipien freilegen [...]” Manfred Frank, “Das einzelne Allgemeine des Stils: Anmerkungen zur Hermeneutik Jean Starobinskis,” p. 240.

⁸³ Vincent Buckley, *Poetry and Morality: Studies on the Criticism of Matthew Arnold, T. S. Eliot and F. R. Leavis* (London: Chatto and Windus, 1959), p. 84. [italics in the original – D. V.]

⁸⁴ Matthew Arnold, *On the Study of Celtic Literature* (Everyman’s Library edition), p. 83., cited by Vincent Buckley in *Poetry and Morality: Studies on the Criticism of Matthew Arnold, T. S. Eliot and F. R. Leavis* (London: Chatto and Windus, 1959), p. 84

⁸⁵ Walter Pater, “Style,” *Appreciations: with an Essay on Style* (London: Macmillan, 1913), p. 24–25. [italics mine – D. V.]

⁸⁶ J. A. Cuddon, *A Dictionary of Literary Terms* (London: André Deutsch Limited, 1977), p. 647.

Therefore, as Schleiermacher makes it explicit, rhetoric is the “general theory of the art of speech” (*die allgemeine Kunstlehre der Rede*) concerning the “arrangement of words,” the “rhythm” and the “style of speech.”⁸⁷ The principles accounting for the style of the text, for *the double structure* (the structure of thoughts and the structure of speech) of its build-up, are interpretable only on the basis of the various aspects of rhetoric.

As *A Dictionary of Modern Critical Terms* makes it explicit, “[t]raditionally,” ‘rhetoric’ is “the art of putting a thought over in a particular manner.”⁸⁸ In this vein, the “rhetorical theory of the text” aims at exploring the “compositional conditions of speech.”⁸⁹ Until the second half of the 18th century, a normative understanding of style governed literature, which corresponded to the rules of Latin rhetoric.⁹⁰ The rules related to the ordering and to the verbal formulation of thoughts, *dispositio* and *elocutio* respectively, but also determined the rules related to the presentation of speech (*memoria* and *pronuntiatio*). The concept of style, as such, began to be increasingly restricted to lingual formulation or articulation, to *elocutio*, however. Moreover, as rhetorical rules were also applied to poetic works, they were incorporated into the theory of verse, hence, into *poetics*, which – centred upon metrics and upon the theory of genre – was understood as a discipline of rhetoric. Hence, the rules concerning *dispositio* and *elocutio* were also applied in the creation and the interpretation of artistic texts. In order to trace their significance in the lingual structure of the literary fabric, I shall examine what these two fundamental aspects of articulation, *dispositio* and *elocutio* – the ordering and the formulation/articulation of thoughts – pertain to, which relations of thought and language, as speech, they determine.

⁸⁷ “die ‘Rhetorik’ [ist] die allgemeine Kunstlehre der Rede. [...] Im Arrangement der Wörter, im Rhythmus und Stil der Rede bringt sich das Individuum zur Geltung.” Manfred Frank, “Einleitung des Herausgebers,” Schleiermacher, *Hermeneutik und Kritik*, p. 32.

⁸⁸ *A Dictionary of Modern Critical Terms*, edited by Roger Fowler (London and Boston: Routledge and Kegan Paul, 1973), p. 158.

⁸⁹ “die Spezifizierung [...] der allgemeineren Frage nach den Konstitutionsbedingungen von Rede überhaupt erkennen; Interessen mithin, die die Aussagen der Rhetorik über die Rhetorizität von Texten für die Rekonstruktion der Faktoren zu nutzen versuchen, durch die Poetizität, Literarität, Ästhetizität bzw. Textualität von Texten überhaupt sich definieren lassen. Dabei kann diese rhetorische Texttheorie sowohl mehr Modellhaft im Sinne eines methodenspezifischen Problemzugangs beerebt werden [...]” Josef Kopperschmidt, “Rhetorik nach dem Ende der Rhetorik: Einleitende Anmerkungen zum heutigen Interesse an Rhetorik,” *Rhetorik. Erster Band: Rhetorik als Texttheorie*, herausgegeben von Josef Kopperschmidt (Darmstadt: Wissenschaftliche Buchgesellschaft, 1990), pp. 19–20.

⁹⁰ The forthcoming elaboration of rhetorical tendencies is based upon Rainer Rosenberg, Wolfgang Brückle, Hans-Georg Soeffner, Jürgen Raab, “Stil: Das rhetorische Paradigma,” *Ästhetische Grundbegriffe: Historisches Wörterbuch in sieben Bänden. Band 5: Postmoderne–Synästhesie*, herausgegeben von Karlheinz Barck, Martin Fontius, Dieter Schlenstedt, Burkhard Steinwachs, Friedrich Wolfzettel (Stuttgart, Weimar: Verlag J. B. Metzler, 2003), pp. 651–653.

As Gadamer highlights, Flacius referred to an “anatomy of the text,”⁹¹ which is a concise and apt rendering of the role of *dispositio*⁹² in the composition of speech. The Greek term for *dispositio* was *ταξις* (*taxis*),⁹³ which reveals that *dispositio* pertains to the taxonomy of thoughts conceived in and as speech. Hence, the Arnoldian *architectonicé* reappears here as the structure of thoughts, as an order of arguments. At the same time, the choice of a specific *genre* anticipates the forthcoming decisions pertaining to the particular mode(s) of speech in the scope of which the “peculiar recasting” of thoughts (to apply Arnold’s expression) is to ensue.

The possibilities of such “peculiar recasting” are determined by the rhetorical aspect of *elocutio*. As mentioned earlier, throughout the centuries – leading up to the second half of the 18th century – the concept of style had been increasingly associated with the concept of *elocutio*. If we consider, for example, that poetics was regarded as a discipline of rhetoric centred upon metrics and upon the theory of genre, it will be apparent why the importance of the specific issue of the lingual formulation of thoughts came to the foreground in the consideration of style. The rhetorical aspect of *elocutio* bears reference to the “work on lingual details” (*die sprachliche Detailarbeit*), throughout which process of articulation the signs of language are ordered into words, expressions, phrases, and syntagmatic units.⁹⁴ Thus, only by way of

⁹¹ “Damit wird der alte rhetorische Gesichtspunkt der *dispositio* aufgenommen und ausgebaut. Man habe sorgsam darauf zu achten, wo [...] Kopf, Brust, Hände, Füße sind und wie die einzelnen Glieder und Teile zum Ganzen zusammenwirken. Flacius spricht geradezu von einer ‘Anatomie’ des Textes.” Hans-Georg Gadamer, “Rhetorik und Hermeneutik,” *Ergänzungen, Register. Gesammelte Werke Band 2* (Tübingen: Mohr-Siebeck, 1993), p. 287.

⁹² Dieter Breuer describes the aspect of *dispositio* in the following way: “Disposition, the second phase of the text creator’s work process, is the selection and arrangement of the thoughts (arguments) attained with respect to the intended effect throughout the process of invention. This pertains to 1. the appropriate circumscribing of the separate arguments (*amplificatio*), 2. the appropriate arrangement of the argumentation (*ordo*), 3. the selection of an appropriate model of argumentation (genre).” “Disposition, die zweite Phase im Arbeitsprozeß des Textherstellers, ist die Auswahl und Anordnung der im Inventionsvorgang aufgefundenen Gedanken (Argumente) im Hinblick auf die beabsichtigte Wirkung. Dies betrifft 1. den zweckmäßigen Umfang der einzelnen Argumente (*amplificatio*), 2. die zweckmäßige Anordnung der Argumentation (*ordo*), 3. die Auswahl eines zweckmäßigen Argumentationsmusters (Gattung).” Dieter Breuer, “Vorüberlegungen zu einer pragmatischen Textanalyse,” *Rhetorik. Erster Band: Rhetorik als Texttheorie*, herausgegeben von Josef Kopperschmidt (Darmstadt: Wissenschaftliche Buchgesellschaft, 1990), p. 114–115.

⁹³ Friedrich Nietzsche, “Retorika,” *Az irodalom elméletei IV*, sorozatszerkesztő Thomka Beáta (Pécs: Jelenkor, 1997), p. 17.

⁹⁴ “[...] einen gespeicherten Vorrat sprachlicher Zeichen von der Größenordnung ‘Wort,’ ‘Ausdruck,’ ‘Phrase,’ ‘Syntagma.’ ” Dieter Breuer, “Vorüberlegungen zu einer pragmatischen Textanalyse,” p. 118. Another approach to the ordering of such lingual details is offered by Julius Petersen in his work entitled *Die Wissenschaft von der Dichtung*, which provides seven aspects of consideration when interpreting a text as a lingual structure. They are the following: “1. the piece of writing, 2. the individual word, 3. word complexes, 4. the string of words, 5. sentence structure, 6. the period, 7. the build-up.” “Er gibt zunächst sieben Beobachtungsfelder an, die in jedem Werk anwesend und darum zu bearbeiten sind: 1. die Schrift, 2. das Einzelwort, 3. die Wortzusammensetzung, 4. die Wortfolge, 5. die Satzbildung, 6. die Periode, 7. der Aufbau.” Cited in Wolfgang Kayser, *Das sprachliche Kunstwerk: eine Einführung in die Literaturwissenschaft* (Bern und München: Francke Verlag, 1961), p. 279. Insofar as these principles and the ones proposed by Dieter Breuer live up to a textually appropriate unfolding of the lingual structure, we may say that the possibility of making sense of the speech of the text – and gaining insight with regard to the style of its speech – lies primarily with the tacit and explicit understanding of the lingual relations involved in the *elocution* of a text.

interpreting the textual and the contextual sense of the signs constituting grammatical units – words, expressions, phrases, sentences – does it become intelligible what a work has to say, and how it is being said, involving insight into its *architectonicé*.

The relations of the lingual formulations of speech that are to be taken into consideration from the rhetorical aspect of *elocutio*, are, as we have seen, fundamentally determined by grammar. The issue of grammar is thus unavoidable *in relation* to the issue of rhetoric. As Riffaterre claims, rhetoric is indissociable from grammar. “Riffaterre remains consistent [...] in keeping his distance from any suggestion that rhetorical categories might lead a life of their own that is not determined by grammatical structures.”⁹⁵ The concept of *elocutio* has shown that the principles of considering syntagmatic units and sentence structure are essential in the interpretation of speech. Syntagmatic units are “grammatically-logically coherent groups of words within a sentence, for example subject and predicate groups.”⁹⁶ Sentence structure, or syntax, is “[t]he arrangement and grammatical relation of words as parts of a sentence.”⁹⁷ Syntax, as grammatical structure, then, involves syntagmatic units, and the arrangement of these serve as the bases of construing the diverse orders of articulation. The role of syntax and syntagmatic units reveal that rhetoric is always associated with grammar, i.e. speech is always articulated on the basis of the rules of language, even when linguistic digression is to be witnessed: it is the rules of language from which speech digresses. Schleiermacher applied the phrase “doubly marked speech” (*doppelt markierte Rede*) for the mentioned double character of speech, pointing out that on the one hand, speech manifests itself as originating from the language system of grammar, while on the other hand, language becomes speech as a distinctive lingual event.

Riffaterre applies the term “agrammaticality” to rhetorical turns of speech which violate the rules of grammar in a defamiliarizing manner. “The agrammatical signal can take on a variety of forms: it can be lexical, grammatical, syntactical, figural, or intratextual, but whatever the linguistic mode may be, its actuality is always determined by its phenomenality, [...]”⁹⁸ Riffaterre does not say, however, that agrammaticality lacks the sense of grammaticality. Even the term itself involves what it negates, for precisely by way of the subversive character of agrammaticality does it maintain its essential relation to grammar. This becomes all the more

⁹⁵ de Man, “Hypogram and Inscription,” p. 45.

⁹⁶ “Syntagma (griech. = Zusammenordnung), [...] grammat.-log. zusammenhängende Wortgruppe innerhalb e. Satzes, z.B. Subjekt-, Prädikatgruppe.” Gero von Wilpert, *Sachwörterbuch der Literatur* (Stuttgart: Kröner, 1989), p. 915.

⁹⁷ A. F. Scott, *Current Literary Terms: A Concise Dictionary of their Origin and Use* (London, Melbourne, Toronto: Macmillan–New York: St Martin’s Press, 1965), p. 286.

⁹⁸ de Man, “Hypogram and Inscription,” p. 34.

apparent if we take a step further to the notion of “ungrammaticality.” “[A]n ungrammatical interpretation is not only possible but in fact so tempting as to be unavoidable, and [...] it is complementary to, rather than exclusive of, the grammatical interpretation.”⁹⁹ The interrelation between grammar and rhetoric, between – as Schleiermacher terms these – “language rules” (*Sprachgesetz*) and “language use” (*Sprachgebrauch*), is, therefore, a constantly changing relation of difference, in which the possibility of understanding the ever-altering sense of what is said may take place.¹⁰⁰ This also implies, as Schleiermacher emphasizes, that the sense of the text in its rhetorical construction cannot be discovered only on the basis of the text’s grammatical determinants.¹⁰¹ However, the opposite applies just as well: the rhetorical relations of the text cannot be understood without the text’s grammatical interpretation, even if it merely constitutes the realization that the text lacks grammatical rules entirely. Radical negation is not related to neutrality, but to the notion that something, such as the attestation to grammatical rules, is lacking.

Grammatical interpretation serves as the background to rhetorical interpretation. As Wolfgang Kayser states, the syntactic correlations of the sentence also imply its potential sense relations.¹⁰² Hans Lipps elaborates this thought more explicitly: “[i]nasmuch as speech is condensed into words, words will be related to each other syntactically. Parts-of-speech labels and grammatical forms are to be understood from the jointures of the sentence.”¹⁰³ The grammatical status of words receive their ultimate specifications from the sentence structure, which also reveals that syntax is the fundamental determiner of the text’s grammatical structure. It gives rise to the possibility of a rhetorical interpretation of the text, or potentially inhibits the “transparency” of such an interpretation by way of its very “agrammaticality.” If the speech of a poetic text escapes the usual arrangements of words and regular sentence structure, as Kayser also calls attention to this tendency of poetic speech,¹⁰⁴ the altered modes of grammatical structuring are accounted for by the altered relations of sense a work of literature conceives of.

⁹⁹ Michael Riffaterre, *Semiotics of Poetry* (Bloomington and London: Indiana University Press, 1978), p. 88.

¹⁰⁰ The above trail of thought on Schleiermacher’s concept of “*doppelt markierte Rede*” is developed on the basis of Manfred Frank, “Der Text und sein Stil,” *Das Sagbare und das Unsagbare: Studien zur deutsch-französischen Hermeneutik und Texttheorie* (Frankfurt am Main: Suhrkamp, 1990), pp. 25–29.

¹⁰¹ “[D]er Nachweis, daß keine mögliche Sprachäußerung (Ebene der Rhetorik) auf der Basis einer rein grammatikalischen Rekonstruktion bereits ihren ‘Sinn’ preisgibt, d.h. ‘verstanden’ wird.” Manfred Frank, “Einleitung des Herausgebers,” Schleiermacher, *Hermeneutik und Kritik*, pp. 35–36.

¹⁰² “Erst in dem Satzzusammenhang werden die Beziehungen wirklich festgelegt.” Kayser, *Das sprachliche Kunstwerk*, p. 297.

¹⁰³ “Sofern in Worten Rede gerafft wird, werden Worte syntaktisch aufeinander bezogen. Wortklassen und grammatische Formen sind aus dem Gefüge des Satzes zu verstehen.” Hans Lipps, *Untersuchungen zu einer hermeneutischen Logik* (Frankfurt am Main: Vittorio Klostermann, 1938), p. 118.

¹⁰⁴ “Wie bei den Bedeutungen, so flieht die dichterische Sprache auch bei der Wortstellung und beim Satzbau die normalen Fügungen [...]” Kayser, *Das sprachliche Kunstwerk*, p. 298.

The sense association the particular relations of speech are oriented upon may alter the rules of grammatical constitution, since it may necessitate a modified order of grammatical articulation. In other words, the syntactic and the syntagmatic arrangements are altered potentially by the necessity to modify the customary associations of sense, for unfamiliar sense relations may need to be articulated in an irregular way. The hence raised issue of the altered relations of sense and that of *elocutio* lead us back to the further elaboration of the latter.

As said before, the possibility of articulating unfamiliar relations of sense are accounted for by the modes of textu(r)al ordering, by the modes of *elocutio*, which may be characterized both by “agrammatical” constructions and by a threefold rhetorical orientation¹⁰⁵ that pertains 1. to the articulation of the *figures of speech* (word and sentence figures), 2. to the segmentation of speech, i.e. to its rhythmical and metrical structure, in conjunction with its sound structure (*numerus* and *euphonia*), and 3. to the visual ordering of the text as speech for which I apply the phrase the *diction of textual space*. The sense and significance of *sentence figures* are fundamentally determined by their syntactic-syntagmatic principles of ordering, on such interpretive fundament do they become “semantic” constructions. Sentence figures, then, constitute one way in which the speech of literary texts may escape the usual arrangements of syntax and syntagmata, and hence, the usual, hitherto encountered relations of sense. As opposed to sentence figures, word figures, or *tropes*, are primarily operated by the “semantic” principle of lingual structuring, i.e. by the sense of the thought involved in speech that does not necessarily involve changes in the related syntactic-syntagmatic structure. According to Dieter Breuer, the traditional understanding of the concept ‘trope’ is the following: “[t]he trope [...] denotes the *conversion of a word* from its genuine meaning to a feigned, figurative one [...]”.¹⁰⁶ A word is applied differently from its hitherto encountered sense, therefore, it creates an *altered* relation and altered associations of sense within the context of speech, drawing one or more potentially new horizons of interpretation, and hence, inventing a different aspect from which to contemplate the changed relations. The trope makes something seen/understood in a way it has not been seen/understood before. Such a new insight is made available by virtue of the altered relation(s) of sense the mode(s) of articulation and the therein involved (not necessarily

¹⁰⁵ The forthcoming elaboration on the modes of *elocutio* is based on Dieter Breuer, “Vorüberlegungen zu einer pragmatischen Textanalyse,” pp. 118–125.

¹⁰⁶ “Der Tropus [...] bezeichnet die Umwendung eines Wortes von seiner eigentlichen Bedeutung zu einer uneigentlichen, bildlichen [...]” Beck, *Lehrbuch des Deutschen Prosastyles für höhere Unterrichts-Anstalten, wie auch zum Privatgebrauche* (München: 1864), p. 51, cited in Dieter Breuer, “Vorüberlegungen zu einer pragmatischen Textanalyse,” p. 121. [italics mine – D. V.]

irregular) syntactic-syntagmatic ordering create. As Breuer points out, the fundamental trope is the metaphor.

Besides sentence figures and tropes, an equally important mode of rhetorical ordering is that of the segmentation of speech as realized by *numerus* and *euphonia*. *Numerus*, or ‘numbers,’ stand for ‘quantity, measure.’ The literary term, then, refers to “[m]etrical periods or feet of verse,”¹⁰⁷ to the facet of speech determined by rhythm and meter. *Euphonia*, or ‘euphony’ is the “sweetness of sound, or voice,”¹⁰⁸ referring to the sound patterns of speech in literary terms. Breuer notes that alliteration, assonance and other rhyme schemes belong to the scope of euphony, while rhythm and meter follow the pulse of language as speech, and bear reference to its naturally evolving compositional pattern. The pulse (rhythm and meter) and the sound patterns (euphony) of language create the music of a piece of literature, or the music of segments of a work, which music the reader hears with her/his “reading ear” throughout the process of reading-hearing-response. Here, then, rhetorical ordering adopts the principles of music, of music inherent in language, which may also create completely different syntactic-syntagmatic arrangements from the ones that might be expected on the basis of learned patterns, and amount to structures of sense relations different from the ones we have known. This possibility of *departure* from the norms is the character of poetry, and of all art, which is also inherent in the *visual ordering* of the text as speech, in *the diction of textual space*. Before elaborating upon this latter facet of textual structuring, some additional points have to be made as regards the sense of *elocutio*: for it is with regard to *elocutio* that the cardinal issue of the text as *texture* raises itself once again, to be clarified in more detail, also shedding light on the facet of the text’s visual ordering.

4.3. Diction

In order to understand the logic of the various facets of speech surfacing in the literary fabric, and to be able to adapt oneself to the thus unfolding relations sense, one has to adjust oneself to the dynamics of the interpretive process involved in deciphering the lingual order of details, i.e. in making sense of the arrangement of lingual signs we came to recognize as *elocutio*. The Greek term for *elocutio* – referring to the lingual fabric of style, as the distinctive arrangement of lingual details – was *λεξις* (*lexis*),¹⁰⁹ highlighting that the order of speech is also an order of words. In his work entitled *Anatomy of Criticism*, Northrop Frye gives the following definition

¹⁰⁷ Scott, *Current Literary Terms*, p. 197.

¹⁰⁸ Scott, *Current Literary Terms*, p. 100.

¹⁰⁹ Nietzsche, “Retorika,” p. 17.

of *lexis*: “[t]he verbal ‘texture’ or rhetorical aspect of a work of literature, including the usual meanings of the terms ‘diction’ and ‘imagery.’”¹¹⁰ What the author refers to by the term “usual” is an especially delicate problem, since ‘diction’ and ‘imagery’ have several horizons of interpretation. However, this definition makes it explicit that *elocutio* as *lexis* pertains to issues of ‘texture,’ ‘diction,’ and also to those of ‘imagery,’ which we came to recognize as word figures (tropes). On such grounds, Frye expands upon the term *lexis* more specifically in the following way: “[t]he word *lexis* itself may be translated ‘diction’ when we are thinking of it as a narrative sequence of sounds caught by the ear, and as ‘imagery’ when we are thinking of it as forming a simultaneous pattern of meaning apprehended in an act of mental ‘vision.’”¹¹¹ Frye, then, associates *lexis* both with the speech patterns of the text (‘diction’) and with the outcome of the process of making sense of these patterns (‘imagery’). However, the surface of textual signs, i.e. its various phenomenal facets, and the horizons of the emerging associations of sense are different in their lingual nature, in their modes of self-manifestation and articulation. As Jonathan Culler formulates it with regard to lyric, the “manifestation of the visual pole, where the lyric is seen as [...] a display of vivid images – striking ways of depicting the world – differs substantially from the poem which is itself a visual image.”¹¹² The arrangement of signs within a poem constitutes the facet of its diction (its textual space), while its ‘imagery’ unfolds from its sense relations. Therefore, I hold the view that the dimension of textu(r)al relations and the horizon of sense relations cannot be referred to by the same term. Restricting my own interpretation of ‘diction’ to the direction signalled by the first sense provided by Frye – and, as we shall see, elaborated upon by Hans Lipps –, I will make an attempt at elucidating in more detail what the two terms ‘texture’ and ‘diction’ – conspicuous from the further treatment of *elocutio* – orient us upon.

We have already seen that ‘diction’ is a concept associated with the Greek *λεξις* (*lexis*) as a corresponding term. Aristotle applies the word *lexis* to the fifth aspect of tragic poetry: to dramatic diction. “Aristotle identifies six aspects of tragic poetry, as presented onstage: *dianoia* (thought [...]), *melos* (music), *opsis* (spectacle), *mythos* (story or plot), *lexis* (diction), and *ethos* (character).”¹¹³ Dramatic diction is one of the multiple modes of diction, but if the term *lexis* corresponds to the *sense of diction* understood as the patterns of speech, and is also the Greek

¹¹⁰ Northrop Frye, “Glossary,” *Anatomy of Criticism: Four Essays* (Princeton, NJ: Princeton University Press, 1973), p. 366.

¹¹¹ Frye, *Anatomy of Criticism*, p. 244.

¹¹² Jonathan Culler, *Theory of the Lyric*, p. 256.

¹¹³ David Mikics, *A New Handbook of Literary Terms* (New Haven and London: Yale University Press, 2007), p. 25.

term for *elocutio*, *elocutio* is *diction* itself. This notion is supported by the following definition of *diction*: “[i]n general, diction denotes the vocabulary used by a writer.”¹¹⁴ Vocabulary means the words applied or applicable in speech, and such an order of words is referred to by the Latin term *lexis*, while *lexis* bears upon *elocutio*, which proves to be *diction* itself. In addition, elaborating the concept of ‘diction,’ a Hungarian-language dictionary of literary terms gives the following description:

a concept applied in multiple senses, originally denoting speech, later extended to speech devised for a particular aim (e.g. → oration), including the genre of → drama in the category of dramatic diction, as a special instance. The latter pertains to the mode of speech as articulation performed by the actor, thus, besides stage action it is the other main device of theatrical representation. The concept is also applied with reference to *the build-up of the literary work*: as an expression for the organization of the various linguistic levels, for rhetorical, stylistic formulation.¹¹⁵

On the basis of such a definition, it is apparent that ‘diction’ is actually the *elocution* of the text: *the structuring of lingual details with regard to the diverse facets of textual speech*. The choice of words, the fabric of style, the textu(r)al structure of lingual details is the ordering of the written surface on which the dialogue of reading takes place.

Matthew Arnold also emphasizes the importance of diction, along with what he terms “movement”: “[t]he superior character of truth and seriousness, in the matter and substance of the best poetry, is inseparable from the superiority of diction and movement, marking its style and manner.”¹¹⁶ This Arnoldian notion is underpinned by Hans Lipps from another aspect: “witticism and the joke show how inseparable thought is from diction.”¹¹⁷ Lipps’s example highlights that if one attempted to dissociate a witticism or a joke from the mode(s) of their articulation, they would lose their character. One cannot explain a joke: if a joke is to be explained, it loses its significance as a joke, because it has to be dissociated from its diction and thus from the structure of thoughts which makes it a joke. This yields the unavoidable insight that the modes of textu(r)al speech are carved out by diction. “It is through diction that the thought which moves me is chiselled – just like when an impression, for which we find words,

¹¹⁴ Cuddon, *A Dictionary of Literary Terms*, p. 506.

¹¹⁵ “Több értelemben használt fogalom, amely eredetileg a beszédet jelölte, majd kiterjedt a valamilyen célból szervezett beszédre is (pl. → szónoklat) ill. ennek különös eseteként a → dráma műnemére a drámai dikció kategóriájában. Ez az előadóművész által megformált szövegmondásra vonatkozik, s így a színpadi akció mellett a színjátszás legfontosabb kifejezési eszköze. Használatos a fogalom az irodalmi mű felépítésével kapcsolatban is: a különböző nyelvi szintek szervezettségét, a retorikai, stilisztikai megformáltságot jelölő kifejezések.” *Irodalmi fogalmak kisszótára kiegészítésekkel*, szerkesztette Szabó B. István (Budapest: Korona Kiadó, 2002), pp. 89–90. [The translation of the passage and the italics are mine – D. V.]

¹¹⁶ Matthew Arnold, *Essays in Criticism*, p. 13, cited by Vincent Buckley in *Poetry and Morality: Studies on the Criticism of Matthew Arnold, T. S. Eliot and F. R. Leavis* (London: Chatto and Windus, 1959), p. 81.

¹¹⁷ “Esprit und Witz zeigen, wie der Gedanke von seiner Diktion nicht getrennt werden kann.” Lipps, *Untersuchungen zu einer hermeneutischen Logik*, p. 117.

is grasped by its articulation.”¹¹⁸ Thoughts are *chiselled* into speech, creating a lingual texture: a build-up in which *strains of speech* (*Gezüge der Rede*) surface, making way for the unfolding of the possibilities of sense and giving rise to the emergence of the potential directions of sense, which lead to a non-final understanding of what is said. Diction, therefore, is the ordering of the written surface of the text, in and on which the relations of sense unfold, and which the reader follows with the help of the threads of interpretation. The text, then, is ordered into a self-sufficient fabric by way of diction, creating its distinctive arrangement of signs and unfolding is complex associations of sense relations, thus marking the potential modes of its *how* and its *what*.

4.4. Texture and space

Diction chisels thoughts into speech, developing a work of textu(r)al *relief*, a multifaceted fabric of written signs, for, once again, throughout the process of ordering lingual details, the text is woven as a texture, as “the verbal surface of a work.”¹¹⁹ The concept of “poetic texture” was first formulated by John Crowe Ransom, who explicated the term in his work entitled *The New Criticism*: “[t]he texture of a poem is the heterogeneous character of its detail [...]”¹²⁰ At another location of the mentioned work, Ransom refers to texture as “the independent character of the detail.”¹²¹ The independent and heterogeneous character of the detail is, in Ransom’s terms, the digressive elaboration of a scene that is not restricted to the mere disclosure of its underlying plot. Therefore, in a strict sense, for Ransom, texture presents the actual literariness of literature inasmuch as it allows for the proliferating self-manifestation of lingual details. Structure, on the other hand, is the plot itself, which disregards, so to say, the texture’s “independent character of detail.”¹²² It is in these terms that the following claim is made: “*structure*, [...] is the logical thought, [and] [...] *texture*, [...] is the free detail.”¹²³ In Ransom’s essay entitled “Wanted: an Ontological Critic,” the treatment of this distinction receives further elaboration:

[t]he structure proper is the prose of the poem, being a logical discourse of almost any kind, and dealing with almost any suitable content. The texture, likewise, seems to be of any real content that may be come upon, provided it is so free, unrestricted, and extended, that it cannot properly get into the structure. One

¹¹⁸ “Durch Diktion wird das, wovon ich bewegt werde, der Gedanke, zugeschliffen – wie der Eindruck, der zu wort kommt, durch diese Artikulation eine Fassung erhält.” Lipps, *Untersuchungen zu einer hermeneutischen Logik*, p. 116.

¹¹⁹ Cuddon, *A Dictionary of Literary Terms*, p. 675.

¹²⁰ John Crowe Ransom, *The New Criticism* (Westport: Greenwood Press, 1968, c1941), p. 163.

¹²¹ Ransom, *The New Criticism*, p. 271.

¹²² I would like to thank professor Antal Bókay for pointing out the actual sense of Ransom’s distinction.

¹²³ Ransom, *The New Criticism*, p. 184.

guesses that it is an *order* of content, rather than a kind of content, that distinguishes texture from structure [...].¹²⁴

If Ransom's distinction is interpreted on a wider horizon of literary concepts, it may be reconsidered as follows: "[s]tructure at its most obvious (plot, story, argument) is the skeleton of a work, *texture* at its most obvious (meter, diction, syntax) is the skin."¹²⁵ In this way, structure and texture emerge as the two distinct, but intersecting horizons of discourse that determine the verbal character of a literary work. Therefore, a binary opposition between texture and structure is not tenable, for these two horizons are distinct, but interdependent. The verbal texture is restricted in its sense without structure as the order of thoughts; simultaneously, the articulation of thoughts remains "prosaic" without the verbal detail of the texture. As we have seen, the relations of rhetoric – involving issues of the figures of speech, rhythm and meter – require interpretation from grammatical aspects, which may vary, ranging from those of syntax, to those of phonology, semantics and morphology. As thoughts cannot be separated from their diction, speech cannot be separated from the structure of language either, for speech is, as Schleiermacher terms it, a piece of "individual universality."¹²⁶ 'Structure,' *in this sense*, is not complemented by 'texture,' 'structure' is itself implied in the 'texture,' even if the two manifest themselves in different verbal dimensions. The texture of speech rests undeniably on its structures of thought and language, even if its eminence rests in the conspicuous lack of such structures.¹²⁷ Texture and structure, rhetoric and grammar are interrelated and complementary to one another.

The distinction between texture and structure considers structure as the order of thoughts set up by the rhetorical work of *dispositio*,¹²⁸ and texture as the verbal order established by way

¹²⁴ John Crowe Ransom, "Wanted: An Ontological Critic," *Selected essays of John Crowe Ransom*, ed. by Thomas Daniel Young and John Hindle (Baton Rouge and London: Louisiana State University Press, 1984), p. 148. [italics in the original – D. V.]

¹²⁵ *A Dictionary of Modern Critical Terms*, p. 77. [italics in the original – D. V.]

¹²⁶ "Sprache und Sprachverstehen sind 'individuelle Allgemeine' [...]." Manfred Frank, "Partialität und Universalität der 'Divination': Aus Anlaß von kritischen Fragen ans 'Individuelle Allgemeine,'" *Das Sagbare und das Unsagbare*, p. 112.

¹²⁷ According to Monroe C. Beardsley "[i]t is possible to have a design with structure but no texture, or with texture but no structure." (Monroe C. Beardsley, *Aesthetics: Problems in the Philosophy of Criticism* [New York: Harcourt, Brace and Company, 1958], p. 169.). It must be noted, however, that Beardsley's sense of structure is narrowed to the order of composition (cf. p. 170), while I also apply the term in the sense of a 'system of language.' Literature and music necessitate their 'systems of language' to be able to create orders of composition, to conceive of the speech of their works of art as textures. Architecture and sculpture are structures, orders of composition, surfacing in textures, while painting and tapestry are textures of layered surfaces and repetitive patterns respectively, which apparently entail orders of composition (modes of layering, repetition and design). Therefore, texture and structure mutually require each other, and their interrelation encompasses various modes and manifestations.

¹²⁸ As elaborated above, *dispositio* (as ταξίς, *architectonicé*) – based upon *inventio*, εὐρεσις (*heuresis*) [Nietzsche, "Rhetorik," p. 17.] as the finding of thoughts appropriate for the aim of speech – underlies *elocutio* as considered from the aspect of the work of devising speech, and is, once again, essentially involved in the work on lingual

of *elocutio*. It repeats the distinction between *architectonicé* and diction. Gérard Genette points out that Monroe C. Beardsley applies the distinction between *structure* and *texture*¹²⁹ to all the arts, which serves the aim of emphasizing the importance of texture as the build-up of “linguistic microstructures” in considerations of *style*.¹³⁰ “To put it in classical terms, style is exercised in the most specific way at a level that is neither that of thematic *invention* nor that of the *arrangement* of the whole, but rather that of *elocution*: in other words, of linguistic functioning.”¹³¹ The primary manifestation of style, therefore, is the texture itself: the structure of lingual details set up by diction (*elocutio*), from which the arrangement of thoughts (*dispositio* as *architectonicé*) may be gained insight into and with which it is intertwined. “[S]tyle is indeed in the details, but in *all* the details, and in all their relations. The ‘phenomenon of style’ is discourse itself.”¹³²

The following excerpt from the “Proteus” episode demonstrates how the narrative *dispositio* alters the manners of *elocutio*:

He coasted them, walking warily. A porterbottle stood up, stogged to its waist, in the cakey sand dough. A sentinel: *isle of dreadful thirst*. Broken hoops on the shore; at the land *a maze of dark cunning nets*; farther away chalkscrawled backdoors and on the higher beach a dryingline with two *crucified shirts*. Ringsend: wigwams of brown steersmen and master mariners. *Human shells*.

He halted. (U 34: 152–158 [italics mine – D. V.J.]

The first two narratorial sentences and the last sentence describe Stephen and his immediate surroundings in well-rounded constructions, applying verb phrases predominantly. From the third sentence, a different mode of *diction* commences. Although the narratorial stance is also descriptive here, the sentences are built of fragmentary phrases. Noun phrases and prepositional phrases predominate, while verb phrases are avoided entirely. Metaphorical speech in phrases such as “isle of dreadful thirst” or “crucified shirts” surpasses the significance of action suggested by verbs in the preceding sentences. Narratorial speech following Stephen’s actions and Stephen’s own silent narration present diverging verbal textures and thus, different points of view from which sense relations are contextually considered. Thus, these two modes of diction are dissimilar not only from a syntactic point of view (the predominance of verb phrases as compared to the predominance of noun phrases and prepositional phrases), but also from the order of thoughts they constitute. The perspectives implied in the two modes of diction are oriented upon different horizons: the narrator is concerned with the description of Stephen’s

details. However, the reader may only infer the order and arrangement of thoughts, i.e. their logic, from having engaged in the interpretive work on the modes of *elocutio*: from interpreting the texture of lingual details.

¹²⁹ Monroe C. Beardsley, *Aesthetics*, pp. 168–181, cited in Gérard Genette, *Fiction and Diction*, translated by Catherine Ann Porter (Ithaca and London: Cornell University Press, 1993), p. 133.

¹³⁰ Genette, *Fiction and Diction*, pp. 133–134.

¹³¹ Genette, *Fiction and Diction*, p. 134.

¹³² Genette, *Fiction and Diction*, p. 141.

states, Stephen is focused on his perceptions and on their metaphorical elaboration. The well-rounded presentation of Stephen's circumstances is in strike contrast with the fragmentary range of his "own" phrases. The diverging structures of syntax and the perspectives from which sense relations are presented create different orders of thought that correspond to alternatives of diction. Moreover, these verbal alternatives are arranged in a way that the former serves as a background to the latter, inasmuch as the circumstances of action illuminate the poetic significance of Stephen's metaphors. In this way do the excerpt's structures and textures interact.

However, style being in all the details does not only pertain to text understood as language, but also to the text understood as a *visual corpus* of written signs. Here, we have arrived at the third facet of *elocutio*, besides the figures of speech, and rhythm and meter, since the body of the text, as the visual texture of writing, is also moulded by diction, just as its linguistically understood relations are. Differently put, the space of writing which we orient ourselves in throughout the process of reading is the visual surface created by the *diction of textual space*. One follows the strains of speech and the threads of sense through the paths of written signs on the page. Dieter Breuer elaborates the spatial or visual facet of the literary text as encompassing all the following relations:

Font type, font size, letter spacing, segmentation, punctuation in a narrow sense, spacing of lines, arrangement of lines (block of lines, strophe schemes), page size, colouring devices, margins, book covers, paper type, manner of folding, binding, etc. Visual devices in the narrow sense comprise the so-called 'image' [...].¹³³

Although the work of literature may appear in various editions with different typography, type-setting, page size and binding, it invariably creates a textual space of letters, lines and punctuation marks (or the lack of the latter), the visual paths of which the reader explores so as to uncover the diverse strains of speech, to collect the links of contextual correlations, and to discover the various potential threads of sense. The diction of textual space is not restricted to the phenomena of concrete poetry. The space of the texture is marked by its conspicuous, written locations of sense, by textual relations and terrains in which the interpretive process orients the reader visually. It is not by chance that one cannot point out a particular location of the text easily if one is not familiar with its layout, i.e. with the type-setting of the text presented in a specific edition, for the layout exposes the textual space of the work itself with which we have to familiarize ourselves in order to find its specific locations. This knowledge of textual

¹³³ "Schriftart, Schriftgrad, Buchstabenabstand, Mittel der Wortabtrennung, Zeichensetzung in engerem Sinne, Zeilenabstand, Zeilenanordnung (Zeilenblock, Strophenschemata), Seitenspiegel, farbliche Mittel, Randleisten, Vignetten, Papierart, Papierfaltung, Einbandart u. ä. Visuelles Wirkmittel im engeren Sinne ist das sogenannte 'Bild' [...]." Dieter Breuer, "Vorüberlegungen zu einer pragmatischen Textanalyse," p. 124.

space develops throughout the process of (re)reading and yields a map of textual paths and locations which (re)orient us visually within the fabric of sign and sense. Günter Figal elaborates on this aspect of the literary work of art in a most illuminating way:

Not least does it become clear that books are locations when one, referring to a textual location in a literary work, points at the book: Here it is. [...] With the edition one opts for [...], [one] has already decided in favour of it and its layout of the work, since it allows for the self-manifestation of the work in a specific manner [...].

The phenomenal spaces exposed by works of art are generally determined in multiple ways: they are both visual, acoustic, and hermeneutic spaces [...]. [...] [A]fter all, every work of art has its own space. [...] That this space belongs to the work of art itself instigates the supposition that a work of art does not only organize space, but is in itself spatial.¹³⁴

The diction of textual space, then, is always part of the work itself, it creates the visually perceptible space of writing, which has fundamental significance with regard to the work's sense-making potentiality.

Northrop Frye, in his work entitled *Anatomy of Criticism*, singles out *verbal opsis* as the "[t]he spectacular or visible aspect of drama; ideally visible or pictorial aspect of literature."¹³⁵ *Opsis*, or 'spectacle,' as mentioned before, is one of the six aspects of tragic poetry pinpointed by Aristotle (see Section 4.3.). Interpreted as the "visible or pictorial aspect of literature" *verbal opsis* has to involve the perception of the literary work's visual ordering of speech, which is also suggested in Frye's interpretation of literary works of art. Jonathan Culler states it explicitly that in Frye's distinction, *opsis* stands for "visual patterning."¹³⁶ As Culler further elaborates,

[o]ne mode of opsis crucial to the ritualistic dimension of lyric is the visual delineation of lines and stanzas. Poems organized in stanzas, for instance, have a structural potential visually given in advance: a set of units that are equivalent but disjoined, so that the question of how the stanzas relate to each other necessarily arises.¹³⁷

If *verbal opsis*, after Aristotle and Frye, may be regarded a fundamental aspect of literature, *the diction of textual space*, as a particular *mode of verbal opsis*, proves to be a principal facet of consideration throughout the process of reading-hearing-response taking place in the course of the inter-action with the literary text.

¹³⁴ "Daß Bücher Orte sind, wird nicht zuletzt deutlich, wenn man, eine Stelle in einem literarischen Werk meinent, auf das Buch weist: Hier steht es. [...] Mit der Ausgabe, auf die man sich bezieht [...] hat [man] sich für sie und ihre Einrichtung des Werkes entschieden, weil sie das Werk auf eine bestimmte Weise sich zeigen läßt. [...]"

Die phänomenalen Räume, die Kunstwerke sich zeigen lassen, sind im allgemeinen mehrfach bestimmt: als optische, akustische und hermeneutische Räume [...]. [...] [L]etztlich hat jedes Kunstwerk seinen eigenen Raum [...]. Das dieser Raum zum Kunstwerk selbst gehört, läßt vermuten, daß ein Kunstwerk nicht nur einen Raum einräumt, sondern selbst in sich räumlich ist." Günter Figal, *Erscheinungsdinge: Ästhetik als Phänomenologie* (Tübingen: Mohr Siebeck, 2010), p. 249-250.

¹³⁵ Frye, *Anatomy of Criticism: Four Essays*, p. 367.

¹³⁶ Culler, *Theory of the Lyric*, p. 252.

¹³⁷ Culler, *Theory of the Lyric*, p. 252.

Let us now observe the six aspects of tragic poetry distinguished by Aristotle once again, beginning with *lexis*, *melos* and *opsis*. These aspects manifest themselves throughout the exploration of works of literature with regard to the different facets of perceiving and interpreting the *verbal texture*: diction is *lexis*, music, i.e. *melos*, is related to the sound patterns and to the rhythm and meter involved in the lingual texture of a literary work (*euphonia* and *numerus*), while *verbal opsis* – as one of the “visible or pictorial aspect[s] of literature” – is the diction of textual space. The other aspects applied originally to tragic poetry emerge throughout the interpretation of the architectonic *structure of ideas* as thoughts/sense relations devised and developed in the work. These are *dianoia* (thought), *conceptual opsis* as the visuality of concepts, including that of metaphors and riddles, *mythos* (story or plot) and *ethos* (character). Taking into consideration once again that *verbal melos* and the diction of textual space – as a mode of *verbal opsis* – are two fundamental facets of perceiving and interpreting the verbal texture, they are not only related to *elocutio* as aspects of its interpretation but are implied in it as its planes of manifestation, hence, they themselves constitute *lexis*, or diction. To put it briefly, *verbal melos* and *textual opsis* are modes of *lexis* within the fabric of the literary work of art.

In James Joyce’s *Ulysses*, *textual opsis* exhibits itself conspicuously, inasmuch as its modes of segmentation modulate the sense relations of the textural layout. Being a facet of its style, more explicitly, of its diction, or *elocutio*, it is unavoidable for the reader to come to terms with the space of the text, since the work’s visual body of signs is the primary order of speech that allows for the relations of sound and sense to manifest themselves. To be able to unfold the diverse facets of the diction of *Ulysses*, involving *textual opsis* and *verbal melos* besides its *figures of speech*, and to explore the hence manifested textu(r)al relations, I shall approach the work in its own generic character: as a work of *prose epic*.

5. Prose in dialogue

5.1. Epic and prose

In *Anatomy of Criticism* Northrop Frye describes *Ulysses* as a “complete prose epic”¹³⁸ on account of the scale and diversity of the work’s approach to themes, generic considerations and the aspects of novelistic discourse (character, incident, dialogue, etc.). J. A. Cuddon also supports this conception, claiming that “there has been an impressive number of novels which can fairly be described as epic in their range and magnitude,”¹³⁹ among which he mentions

¹³⁸ Frye, *Anatomy of Criticism*, p. 314.

¹³⁹ Cuddon, *A Dictionary of Literary Terms*, p. 229.

Joyce's *Ulysses*. Labelling a novel as an "epic," moreover, as a "prose epic," is not without its own history, however. As Genette points out what has become common knowledge, "Fielding defines *Joseph Andrews* (and, in advance, *Tom Jones* and a few other novels) as a 'comic epic in prose.'" ¹⁴⁰ In order to gain potential insight into the textu(r)al significance of the literary phenomenon denoted as "prose epic," we should consider the implications of the terms 'epic' and 'prose,' respectively.

The term 'epic' derives from the Greek *επικός* (*epikós*), which, in turn, originates from *ἔπος* (*épos*), denoting 'word,' 'narrative,' 'poem.'¹⁴¹ J. A. Cuddon goes on to define 'epic' as "a long narrative poem, on a grand scale, about the deeds of warriors and heroes."¹⁴² The latter definition involves two horizons of interpretation. Being a "long narrative poem" refers to the *modal* sense of 'epic' speech; being of a "grand scale, about the deeds of warriors and heroes" refers to its *thematic* sense. Such a twofold character of the concept is also made explicit by Genette, who regards the mentioned twofold distinction as the legacy of the "Aristotelian system." According to such a twofold, modal-thematic interpretation, Genette differentiates between the two concepts of 'epic' in the following way: as "the-narrative-of-a-heroic-action" (modal) and as "a-heroic-action-recounted" (thematic).¹⁴³ The modal sense of 'epic,' being "the-narrative-of-a-heroic-action," or "a long narrative poem," receives its extension in the term 'epical,' which refers *exclusively* to the modality of a literary work: the mode of speech (narrative) in which a literary work was written. "[E]pical, for example, overarches the *epic*, the *novel*, the *novella*, the *tale*, etc. only if it is meant as a mode (= narrative [...]); if it is meant as a genre (= the epic) [...], it no longer contains the novelistic, the fantastic, etc. but is instead at their level."¹⁴⁴ The differentiation between the thematic-generic ("a-heroic-action-recounted") and the modal ("the-narrative-of-a-heroic-action") horizons of interpretation, then, also implies a distinction between the conceptual-thematic structure and the verbal texture of a work.

Moreover, the 'epic,' as a genre, is, as the Greek terms indicate, the descendant of the 'epos,' which, according to Frye, is "extended poetry in a continuous metre,"¹⁴⁵ and, as Wolfgang Kayser puts it, releases "with retarding and crosscutting motives the wide world."¹⁴⁶

¹⁴⁰ Genette, *The Architext: An Introduction*, translated by Jane E. Lewin (Berkeley, etc.: University of California Press, 1992), p. 77.

¹⁴¹ Scott, *Current Literary Terms*, p. 93.

¹⁴² Cuddon, *A Dictionary of Literary Terms*, p. 220.

¹⁴³ Genette, *The Architext*, p. 73.

¹⁴⁴ Genette, *The Architext*, p. 68 [italics in the original – D. V.].

¹⁴⁵ Frye, *Anatomy of Criticism*, p. 255.

¹⁴⁶ "[...] mit Hilfe retardierender und querlaufender Motive die weite Welt aufzuschließen." Kayser, *Das sprachliche Kunstwerk*, p. 356. [my translation – D. V.]

In the light of such a definition of ‘epos,’ we may extend our definition of ‘epic’ provided by J. A. Cuddon above. That is, adding a “formal”¹⁴⁷ aspect of consideration involved in Frye’s concept of ‘epos,’ ‘epic’ becomes ‘a long narrative poem *in a continuous meter*, on a grand scale, about the deeds of warriors and heroes.’ Such a concept is supported by Northrop Frye’s following remark: “[a]s *epos* grows into epic, it conventionalizes and unifies its metre, while prose goes its own way in separate forms.”¹⁴⁸ The epic, then, as the descendent of the epos, testifies to its own regular and conventionalized metrical pattern, which is a tendency relating the epic to verse and, hence, one that is running counter to the formal specificity of prose.

However, as *Ulysses* is a “prose epic,” we also have to consider the fundamental characteristics of prose, so that we may see what differentiates the “prose epic” from the convention of the epic as such. In Latin, the term *prōsa* in the expression *prōsa orātiō* referred to “straight, direct, unadorned speech.”¹⁴⁹ More explicitly, prose suggested “[l]anguage, spoken or written, as in ordinary usage, not marked by metre or rhyme.”¹⁵⁰ Its most apparent characteristic, in a more precise formulation, then, is that “it is not *restricted* in rhythm, measure or rhyme.”¹⁵¹ Prose, as “straightforward discourse,” is not *restricted* in rhythm, measure or rhyme, because its modality of discourse does *not necessitate* any regularity or convention of rhythm (as metrical pattern) in its articulation/formulation. However, this lack of obligatoriness does not rule out the presence of rhythm, rhyme, or even meter/measure in the texture of prose either, on the contrary: prose has its own rhythm, i.e. prose rhythm, and it may be endowed with schemes of rhyme, but it may also involve embedded musters of verse and meter, as we shall see with regard to the particulars of lyrical prose later on. Given that prose is not restricted with regard to rhythm, measure or rhyme, its freedom actually allows for the incorporation of regulatory patterns into itself in the manner of rhythmic and metrical schemes.

On the basis of the above, and in relation to to our present concerns, the description of “prose epic” may be attempted in the following way: ‘extended poetry in a rhythmically unrestricted narrative of a heroic action.’ Such a description involves the sense of the generic origins of the ‘prose epic’: thematically it recounts a ‘heroic action’; its modality is ‘epical,’ namely, ‘narrative’; but it also exhibits the “formal” feature of being written in prose:

¹⁴⁷ According to Genette, besides thematic and modal features, formal features (the language and manner of speech) “help to delineate literary works of art.” ‘Verse’ is one such formal feature, ‘prose’ is another. As meter belongs to verse, we deemed it possible to refer to the former as a formal aspect involved in Frye’s concept of ‘epos.’ Genette, *The Architext*, p. 78.

¹⁴⁸ Frye, *Anatomy of Criticism*, p. 324.

¹⁴⁹ Scott, *Current Literary Terms*, p. 233.

¹⁵⁰ Scott, *Current Literary Terms*, p. 233.

¹⁵¹ Cuddon, *A Dictionary of Literary Terms*, p. 525. [italics mine – D. V.]

‘rhythmically unrestricted.’ If this definition applies to *Ulysses*, as a “prose epic,” it is the extended narrative of the adventures of its heroes, and its large-scale narrative diversity, on account of the “formal” feature of unrestricted prose, lacks the rhythmically restrictive *melos* of poetry. However, this is not the case. *Ulysses* is a work of *lyrical prose epic*: an extended prose narrative, exhibiting the character of lyrical speech and thought. More explicitly, *Ulysses* is an ‘epic,’ inasmuch as it is an extended narrative of the actions of Dublin’s ordinary heroes and a large-scale artistic journey of verbal styles, but it is also ‘lyrical prose’: its narrative texture of discourse is not restricted in rhythm, measure or rhyme, nevertheless (and therefore), it devises its own modes of *verbal melos* (verbal rhythmic and sound-patterns) which make it a lyrical work of art. In addition, its narrative patterns are not lyricized only in their texture, but also in their *architectonicé*: in the mode and manner of presenting thoughts, their associations and their order. *Ulysses*, then, as a “complete prose epic” is also a lyrical prose epic.

5.2. Verse and prose

Before expanding upon the sense and significance of ‘lyrical prose,’ the term ‘poetic prose’ is to be examined, due to the affinity between the concepts ‘lyric’ and ‘poetry.’ ‘Poetic prose’ is defined by J. A. Cuddon in the following way:

[p]rose (*q.v.*) which approximates to verse in the use of rhythm, perhaps even a kind of meter (*q.v.*), in the elaborate and ornate use of language, and especially in the use of figurative language like onomatopoeia, assonance and metaphor (*qq.v.*). Poetic prose is usually employed in short works or in brief passages in longer works [...].¹⁵²

Among the writers attempting poetic prose, J. A. Cuddon also mentions James Joyce. The definition of the concept seems to suggest that ‘poetic prose’ is ‘poetry’ applied to ‘prose,’ *in brief*. Such a suggestion is based on the assumption that prose is not ‘poetic’ in its diction (since it is rhythmically unrestricted, i.e. non-metrical), therefore, if it may attain ‘poetic’ character at all, it is only to the extent of shorter works or specific excerpts of a work incorporating verse into prose. According to *A Dictionary of Modern Critical Terms*, “if we call prose ‘poetic’ we must recognize that it is poetic not for any intrinsic reasons but because it alludes to itself in a verse context.”¹⁵³ As opposed to this conception, Martin Heidegger states in his piece entitled “Die Sprache” (“Language”) that “pure prose is not ‘prosaic.’ It is as poetic and as rare as poetry

¹⁵² Cuddon, *A Dictionary of Literary Terms*, p. 508.

¹⁵³ *A Dictionary of Modern Critical Terms*, p. 204.

itself.”¹⁵⁴ The question arises, then, what the term ‘poetic’ may actually refer to in this sense, and how it relates to ‘poetry.’

Poetry, on the basis of the above, is singled out by its verse character, while prose is degraded on account of its lack of verse (equalling metricality). Indeed, the customary definitions of ‘poem’ seem to include the following: “all kinds of metrical composition,”¹⁵⁵ “any composition in verse,” “a complete set of verses,” “a genre-term subsuming any production which applies the convention of verse.”¹⁵⁶ Although such a conception of ‘poetry’ has to be given credit – though not to the detriment of prose – nevertheless, the etymology of the Greek term ποίησις (*poiesis*) provides the possibility of a different interpretation. If the term ποίησις is observed carefully, it reveals its sense as “ ‘making,’ in verse or not. [...] Traditionally ‘poetry’ has narrowed to the sense of *verbal making* [...]”¹⁵⁷ If poetry is verbal making in the wider sense, all literature is poetry, which is a notion apparent, for example, in the thinking of early German Romanticism, where the term ‘poetry’ was applied in reference to the various genres, modes and kinds of literary works, including the ones written in prose. However, as journalistic pieces, diaries, scientific treatises and advertisements are also of verbal making, the conception of ‘poetry’ as verbal making has to be restricted to that of *eminently verbal making*, since the conspicuous character of poetry lies with its distinctively and self-sufficiently unique formation of speech. ‘Verse,’ then, as “metrical composition or structure”¹⁵⁸ is never equal to ‘poetry,’ although its relevance to it is undeniable. “[V]erse may be poetic or prosaic, prose may be poetic [...] or not.”¹⁵⁹ ‘Poetry,’ then, in the sense elaborated, is not restricted to ‘lyric poetry’ or to ‘epic poetry,’ but refers to the eminence of lingual self-manifestation involving all the fundamental modes of literature¹⁶⁰ such as lyric, epic and drama, and the various generic species and kinds also.¹⁶¹

¹⁵⁴ “Reine Prosa ist nie ‘prosaisch.’ Sie ist so dichterisch und darum so selten wie die Poesie.” Martin Heidegger, “Die Sprache,” *Unterwegs zur Sprache*. Gesamtausgabe Band 12 (Frankfurt am Main: Vittorio Klostermann, 1985), p. 29. [my translation – D. V.]

¹⁵⁵ Cuddon, *A Dictionary of Literary Terms*, p. 509.

¹⁵⁶ *A Dictionary of Modern Critical Terms*, pp. 147–148.

¹⁵⁷ *A Dictionary of Modern Critical Terms*, p. 148.

¹⁵⁸ Scott, *Current Literary Terms*, p. 304.

¹⁵⁹ *A Dictionary of Modern Critical Terms*, p. 148.

¹⁶⁰ Moreover, if speech, be it oral or written, is *poetic as such*, it invariably offers itself as the self-manifestation of language that singles out literature, without being literature itself, i.e. without being an eminently self-sufficient formation of sense (for example, one may apply a poetically appropriate word in an everyday context, thus offering insight). In the broader sense of ‘poetry’ referring to an eminently verbal making, the denotation ‘poetic prose’ is a tautology, as all prose literature is poetic, though is not compulsorily in verse.

¹⁶¹ For the differentiation between ‘genres’ and ‘modes’ on the basis of the Goethean “*Dichtarten*” and “*Dichtweisen*” cf. Genette, *The Architext*, p. 63 and p.68.

Verse and prose, as we have seen, may both be ‘poetic,’ but their modes of *poetic diction* differ significantly. As modes of textu(r)al structuring, verse and prose signal different “manners” of speech, its different “forms,”¹⁶² which manifest diverging “*conventions of presentation*.”¹⁶³ Taking into consideration Joseph Frank’s interpretation of Gotthold Ephraim Lessing’s insight, according to which “[f]orm issue[s] spontaneously from the organization of the art work as it present[s] itself to perception,”¹⁶⁴ the character of verse and prose texts are determined by the difference of their *perceptual orders of speech* in which the conventions of presentation lie embedded. Therefore, these diverging perceptual orders and conventions of presentation manifest themselves both in the field of *textual opsis* and *verbal melos*. As for the difference in the field of *verbal melos*, the already elaborated metrical regulation of most verse (except for free verse¹⁶⁵) and the rhythmically unrestricted nature of prose is fundamental. The *verbal melos* of non-free verse is bound by the regularity of meter, whereas prose, not restricted by conventions of meter, is free to exhibit a greater variety of rhythm. Such a difference, nevertheless, does not affect the diversity of sound combinations and patterns both verse and prose may apply. The issue of *textual opsis* both in terms of verse and prose poses itself as the above raised issue of “lay-out.”¹⁶⁶ Verse has a “‘different’ look on the page”¹⁶⁷ than prose. “Stanzas, by their visual shape, announce their separateness [...],” while in prose “self-sufficient detail [...] may be absorbed only slowly into organized perception.”¹⁶⁸ The diverse typographical arrangements of prose and verse textures, then, determine the distinct orders of their perception.

Verse is the line of poetry; a line of verse differs from the line of prose in that it has an active relationship with the page on which it may be written; it asks the page to proclaim its self-sufficiency, to make it portentous and to make room for its mental and emotional extension, the infra-line (Craquel calls the primordial line ‘an idea isolated by blank space’); the prose line merely undergoes the physical limitations of the page [...] (the paragraph is a concession to the page, the stanza collusion with it).¹⁶⁹

The lines of verse delineate the shape of the poem, articulating its visual divisions of thought, thus laying ground to the hence unfolding relations of sense. Although the prose text orders

¹⁶² Genette, *The Architext*, pp. 77–78.

¹⁶³ *A Dictionary of Modern Critical Terms*, p. 203.

¹⁶⁴ Joseph Frank, *The Idea of Spatial Form* (New Brunswick and London: Rutgers University Press, 1991), p. 10.

¹⁶⁵ My suggestion is not that free verse lacks the possibility to exhibit patterns of rhythm, meter or rhyme, but that it is not regulated by these. In other words, I do not aim to contradict T. S. Eliot’s claim in “Reflections on *Vers Libre*” that free verse “is not defined by absence of pattern or absence of rhyme,” but to maintain that it is not restricted by any necessity to adhere to rhythmical and metrical patterns or to schemes of rhyme. T. S. Eliot, “Reflections on *Vers Libre*,” *Selected Prose of T. S. Eliot*, edited with an introduction by Frank Kermode (New York: Harcourt Brace Jovanovich, 1975), p. 36.

¹⁶⁶ *A Dictionary of Modern Critical Terms*, p. 203.

¹⁶⁷ *A Dictionary of Modern Critical Terms*, p. 151.

¹⁶⁸ *A Dictionary of Modern Critical Terms*, p. 151.

¹⁶⁹ *A Dictionary of Modern Critical Terms*, p. 203.

itself differently from that of verse, contrarily to the cited excerpt, it also has an active relationship with the page. Prose lines run to the end of the page, which, nevertheless, does not hinder them from building their own orders of textual space. With the help of paragraphs – which do not present mere concessions to the page but modulate its character –, typography and punctuation, prose shapes the surface of its own texture, orienting the reader in its relations of perception and sense. As mentioned before, punctuation is a fundamental facet of textual ordering: commas, colons, hyphens and dashes, brackets and quotation marks all halt the process of hearing-response, calling attention to various pieces of speech by way of the specificity of *textual opsis*. For example, the term ‘interjection’ signals that a spatial insertion is made within the text, that is, a piece of speech is inserted in between two others, and the hence ensuing three pieces are separated by the visual signs of two commas or dashes, etc. Furthermore, letters or words set in *italics* or CAPITAL LETTERS (see Anthony Burgess, *Napoleon Symphony*¹⁷⁰ as an example) also emerge in a spatial/visual shape of their own, within works of prose as well, calling attention to themselves by virtue of their strikingly different appearance on the page. Therefore, prose is not lacking the textual character of verse, or that of dramatic works, it is endowed with a textual character of its *own*, affording multiple possibilities for shaping its space. “Lacking the metrical-typological and generic conventions of most poetry, and the theatre-audience presentation of most drama, applying the most deconventionalized mode of written language, prose novels are open to a wide variety of registers, structures, typologies.”¹⁷¹ The prose work exhibits its ineliminable textu(r)al space, though it is less apparent and occasionally more complex than that of verse. The particular manifestations of *textual opsis*, then, provide the guidelines on the bases of which one may elaborate upon the significance of letters, lines and paragraphs, syllables and sounds. In this sense, *textual opsis* also serves as the fundament for interpreting *verbal melos*. Briefly put, words and word complexes, lines and “infra-lines,” sound patterns and sense relations unfold in the very space of the poetic literary text, both in prose and verse.

5.3. Lyric and prose

The exact and precise interpretation of the modes of lingual manifestation surfacing in *Ulysses* as a lyrical prose epic necessitates that the character of ‘lyric’ be more closely examined, both in terms of *textual opsis* and *verbal melos*. The textual character of ‘lyric’ is not independent from that of verse. Let us examine their correlation more closely. The sense of ‘lyric,’ stemming

¹⁷⁰ Anthony Burgess, *Napoleon Symphony* (London: Transworld Publishers Ltd., 1976).

¹⁷¹ *A Dictionary of Modern Critical Terms*, p. 127.

from the Greek λυρικός (*lurikós*), was originally “singing to the lyre; a lyric poet,” i.e. the word referred to a “song intended to be sung and accompanied on the lyre.”¹⁷² Such origin explains the common association of lyric and song. As Frye points out, “[t]he traditional associations of lyric are chiefly with music.”¹⁷³ This insight apparently implies the musical nature of diction in the case of the lyrical mode of poetry. Strings of words “sung to the lyre” suggest the presence of rhythmical and sound patterns contrived in accordance with the necessities of music. Therefore, such necessities lead us to the concept of verse, which constitutes a fundamental aspect in the consideration of ‘lyric,’ both in terms of *textual opsis* and *verbal melos*. Verse organizes ‘lyric’ into patterns of rhythmic lines, yielding stanzas or a comprehensive body of verse. “The arrangement of stanzas and indentations gives a visible pattern to a lyric which is quite distinct from *epos*, where the lines have approximately the same length, as well as of course from prose.”¹⁷⁴ Such patterns of lines or comprehensive bodies of verse are regulated by the possibilities of musical articulation. However, the music of lyric does not necessarily rest only on the music of the lyre, i.e. on instrumental music. The music of lyric is also essentially the music of words *as the sounds of the words themselves*. That is to say, with regard to all modes of literature, we have to differentiate between the *music of diction* and *musical diction*.¹⁷⁵ In the former case, it is the *inherent music of speech* itself which fashions *verbal melos*, in the latter the *specifics of instrumental music* shape the orders of textual speech. “We should therefore remember, however,” as Frye claims,

that when a poem is ‘sung,’ at least in the modern musical sense, its rhythmical organization has been taken over by music. [...] We should therefore get a clearer impression of the lyric if we translated *ta mele* as ‘poems to be chanted,’ for chanting, or what Yeats called cantillation, is an emphasis on words as words.¹⁷⁶

The *lyrical melos* of song and the music of the words themselves are combined in *chanting*, voiced or articulated in silence with the help of the “reading ear.” *Lyrical melos* fashioned as the *music of diction*, like all such modes of *verbal melos*, is, therefore, anchored in the “rhythmical initiative” inherent in speech, on the basis of which “sound-associations”¹⁷⁷ are developed in the texture of words. These sound-associations are heard by the “reading ear,” with *cantillation* inherent in the musical character of song. “[T]he sounds have an effect not

¹⁷² Scott, *Current Literary Terms*, p. 170.

¹⁷³ Frye, *Anatomy of Criticism*, p. 273.

¹⁷⁴ Frye, *Anatomy of Criticism*, p. 274.

¹⁷⁵ Dalma Véry, “The Silence of Sense: on Pieces from James Joyce’s *Chamber Music*,” *Tanulmányok/Studije/Studies*, 2015. 1: 70.

¹⁷⁶ Frye, *Anatomy of Criticism*, p. 273.

¹⁷⁷ Frye, *Anatomy of Criticism*, p. 275.

individually, [...] but, like rhythm, through patterning which foregrounds them and either calls attention to particular words or phrases, [...] or creates a memorable musical surface.”¹⁷⁸

The difference between the perceptual orders of verse and prose suggests that *prose melos*, on account of its textual character (rhythmically unrestricted, lacking the line-constructions of verse), cannot exhibit *verbal melos in the way* it surfaces in the texture of lyric. This notion is supported by William Wordsworth’s idea that apart from meter, the *lexis* of prose and verse are not differing,¹⁷⁹ it is meter which signals the difference between verse and prose in terms of *verbal melos*. However, the fabric of textual relations is never as simple as that. Prose does not aspire to become verse or to adopt meter, but its flexibility allows for the surfacing of threads of musicality common with verse. Meter, as a fundamental facet of verse, is fundamental to *lyrical melos*. If the texture lacks the clear-cut articulation of meter, one might suggest, it also lacks the possibility of *lyrical melos*. By contrast, Northrop Frye points out that “a good deal of sacred literature is written in a style full of puns and verbal echoes, in which the distinction in rhythm between verse and prose is often hard to feel consistently.”¹⁸⁰ Such “oracular prose-verse rhythm” demonstrates that rhythmic-metrical overlaps and, moreover, rhythmic-metrical contrasts may occur between *prose melos* and *verse melos*. Therefore, rhythm being the fundament of *verbal melos*, rhythmic verse-and-prose overlaps and contrasts may give rise to diverse variations of prose-in-verse melos or verse-in-prose melos, without restricting *verbal melos* to the facet of meter.

Moreover, the fruitful tension between verse and prose in the same texture may also be brought to the surface by way of *textual opsis*. “The 1611 Bible is frequently printed with each verse a separate paragraph: this is doubtless done for the convenience of preachers, but it also gives a clearer idea of its prose rhythm than conventionally printed prose would do.”¹⁸¹ Prose rhythm, in this instance, is articulated by way of the verse paragraph: *verbal melos* is given its significance, is allowed to exhibit its own character by way of *textual opsis*. *Verbal melos* in prose and verse, then, are indeed fundamentally different; however, this difference does not rule out potential variations created by the interaction between the two “forms,” be it in terms of *verbal melos* or *textual opsis*. As Virginia Woolf makes it explicit in one of her manuscript drafts, the impetus of reading in terms of the *textual opsis* characterizing verse is ever-present when reading “poetry.”

¹⁷⁸ Culler, *Theory of the Lyric*, p. 174.

¹⁷⁹ Frye, *Anatomy of Criticism*, p. 271.

¹⁸⁰ Frye, *Anatomy of Criticism*, p. 294.

¹⁸¹ Frye, *Anatomy of Criticism*, p. 264.

To read poetry I think you want to [be] in this rather solitary frame of mind. You want to be able to concentrate your mind very intensely; & to look out for all those qualities which we must also look out for in a novel; only we must find them squeezed together, packed into an acorn instead of spreading over a whole large room. Everything is heightened.¹⁸²

If a novel may also be considered poetry in the sense of it being a poetically eminent text, thus without being restricted to verse, the “heightened” impression of verbal concentration considered typical of verse may also be embedded into the prose texture, bearing an implicit overlap with the *textual opsis* of verse. In this respect does Derek Attridge’s differentiation between “extrinsically-segmented verse” and “intrinsically-segmented verse” gain significance:

[t]his is what Attridge calls ‘extrinsically-segmented verse,’ where lineation is not prompted by syntax or phrasal structure but is externally imposed; here the visual arrangement is crucial to the effect. The other main possibility, ‘intrinsically-segmented’ verse, organizes lines according to syntactic units or breath groups.¹⁸³

In these terms, prose and free verse may equally be considered modes of “intrinsically-segmented” verse, which bears its implications both with regard to the constructions of *verbal melos* and *verbal opsis* manifesting themselves in the texture of *Ulysses*. That is, as we shall also see in more detail later on, particular segments of *Ulysses* may also be articulated in lines of verse, like the following example from the chapter entitled “Scylla and Charybdis”:

Mr Best entered, tall, young, mild, light. He bore in his hand with grace a notebook, new, large, clean, bright. (*U* 152: 74–75.)

The natural, rhythmic movement of speech devised in the excerpt engenders the following potential segmentation of reading as for *textual opsis*:

Mr Best entered,
tall, young,
mild, light.
He bore in his hand
with grace a notebook,
new, large,
clean, bright.

The even distribution of two main stresses in each line foregrounds the loose, natural pattern of speech rhythm ingrained into the prose text(ure). Such implicit overlaps between the *textual opsis* of verse and prose by virtue of intrinsic segmentation may also suggest similar interrelations in the field of *verbal melos*. That is, *prose melos* in its non-versified (and non-metrical) character may involve *lyrical melos* also, which rests on verse and on the music of diction. As Northrop Frye makes it explicit,

¹⁸² Virginia Woolf, “‘How Should One Read a Book?’: Manuscript Draft,” *The Essays of Virginia Woolf: 1925–1928*, Volume 4, edited by Andrew McNeillie (Orlando, etc.: Harcourt Inc. 1994), p. 598.

¹⁸³ Culler, *Theory of the Lyric*, p. 163.

it is of course Joyce who has made the most elaborate experiments in *melos*, and the bar-room scene in *Ulysses* (the one called ‘Sirens’ in the Stuart Gilbert commentary) is [...] good evidence that the prose techniques [...] have an analogy to music which is not purely fanciful.¹⁸⁴

In order to see how lyric makes its way into prose, the difference between the rhythm of prose and that of verse ought to be observed in more detail, for, as we have seen, rhythm is the basis of *melos*. Wolfgang Kayser characterized the difference between the two in a most elaborate way.

The rhythm of verse possesses characteristics which the rhythm of prose lacks: preliminary expectation as a symptom of continuity, [...] the even distances between stressed syllables, the correspondence of cola as rhythmical units.

The investigation of the rhythm of prose [...] must direct its attention on the instruments prose applies in the articulation of its rhythm. These are the distinction between stressed and unstressed syllables, pauses, group formation, tension.¹⁸⁵

As compared to verse, prose rhythm is singled out by its lack of aspiration towards metrical regularity (it simply differentiates stressed and unstressed syllables) and by its strong tendency to create clusters within the texture (group formation). The latter characteristic of prose rhythm is articulated by Frye as the propensity of *prose melos* to create “long sentences made up of short phrases and coordinate clauses.”¹⁸⁶ While the lack of strict metrical regularity allows for rhythmic freedom and variation in *prose melos*, periodic sentence structures incorporate halts into the texture by way of rhythmic silences or by way of the silences enacted in punctuation. Therefore, the segmentation of rhythmic units in terms of *prose melos* is fashioned partly by way of grouping words and placing punctuation marks in an unconventional manner. In addition, the relation to expectation in the case of *verse melos* and *prose melos* is also different. The foregoing citation has already touched upon preliminary expectation as “a symptom of continuity,” which thought is elaborated at another textual location in Kayser’s mentioned work in the following way:

Preliminary expectation is one of the most significant characteristics of verse rhythm, and one of the fundamental differences as compared to prose rhythm. The hearer swings somewhat with that which unfolds as a continuity. The most agreeable segmentation of prose is, by contrast, only in spots, is pleasant at this location but does not create justified expectations for the one that is forthcoming.¹⁸⁷

¹⁸⁴ Frye, *Anatomy of Criticism*, p. 267.

¹⁸⁵ „Der Versrhythmus besitzt Eigenschaften, die dem Prosarhythmus fehlen: die Vorerwartung als Symptom einer Kontinuität, [...] die Gleichmäßigkeit der Hebungsabstände, die Korrespondenz der Kola als rhythmischer Einteilen.

Die Untersuchung der Prosarhythmus, [...] muß ihr Augenmerk auf die Mittel richten, die die Prosa zu ihrer Gliederung besitzt. Es sind die Unterscheidung betonter und unbetonter Silben, die Pausen, Gruppenbildungen, Gespanntheit.” Kayser, *Das sprachliche Kunstwerk*, p. 263. [my translation – D. V.]

¹⁸⁶ Frye, *Anatomy of Criticism*, p. 266.

¹⁸⁷ “Die Vorerwartung ist eines der bedeutendsten Kennzeichen des Versrhythmus und einer der fundamentalen Unterschiede zum Prosarhythmus. Der Hörer ist etwas eingeschwungen, das als Kontinuum da ist. Die wohlgefälligste Gliederung der Prosa ist demgegenüber nur punkthaft, ist wohlgefällig an dieser Stelle, aber schafft keine berechtigten Erwartungen für das Kommende.” Kayser, *Das sprachliche Kunstwerk*, p. 247. [my translation – D. V.]

Prose melos, then, does not involve a presupposition about metrical regularity on the part of the reader, and, by virtue of the textual characteristic of unpredictability, it is able to create various conspicuous locations in the texture, without preliminaries or developments, but with poetic significance that may also involve the manifestations of lyrical facets of speech in the texture of prose. As Schleiermacher puts it, musicality in prose evolves “first at the location which it inhabits, and this [location] yields itself first from the composition.”¹⁸⁸ The way the composition builds itself up, and the way musicality, as the music of diction manifests itself in the text will unfold as we explore the lyric of prose in the “Sirens” episode of James Joyce’s *Ulysses*.

II. Lyrical prose epic

1. Epical prose with lyrical character

The simplest epical form is seen emerging from lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and others. The narrative is no longer purely personal. The personality of the artist passes into the narration itself, flowing round and round the persons and the action like a vital sea.¹⁸⁹

It seems – as Stephen Dedalus describes the “epical form” in *A Portrait of the Artist as a Young Man* – that epical narration serves as the fundamental fabric, the “vital sea” of texture laying the basis for the epical work of art, which, drawing on its lyrical roots, exhibits a lyrical character at the same time. This view is not held by Stephen Dedalus only, though: “[c]ritics such as Gregory Nagy and Jeffrey Walker argue that epic evolved out of archaic lyric, which not only precedes and generates particular literary genres, including epic and drama, but also epideictic and panegyric rhetoric in general.”¹⁹⁰ Indeed, *Ulysses*, in a textual sense – as pointed out above¹⁹¹ – is conceived within the framework of a prose epic, i.e. as ‘extended poetry in a rhythmically unrestricted narrative of a heroic action.’ Therefore, conforming to the concept of the epic being rooted in archaic lyric, *Ulysses* is also of a lyrical origin, and thus is of a lyrical character: “lyrics are language, but language shaped in other ways, as if from elsewhere.”¹⁹²

As Emil Staiger makes it explicit in his work dedicated to genre theory entitled *Grundbegriffe der Poetik*, the concepts lyrical, epical, dramatic “seem clear, but the modes are

¹⁸⁸ “Dieser mit seinem musikalischen wert entsteht erst durch die Stelle, die er einnimmt, und diese ergibt sich erst aus der Komposition.” Schleiermacher, *Hermeneutik und Kritik*, p. 216.

¹⁸⁹ James Joyce, *A Portrait of the Artist as a Young Man* (New York: Viking Press, 1968), pp. 214–215, cited by Erwin R. Steinberg in *The Stream-of-Consciousness Technique in the Modern Novel*, ed. by Erwin R. Steinberg (Port Washington [N.Y.] and London: Kennikat Press, 1979), p. 27–28.

¹⁹⁰ Culler, *Theory of the Lyric*, p. 50.

¹⁹¹ See section I. 5. 1.

¹⁹² Culler, *Theory of the Lyric*, p. 138.

in fact mixed in the various works.”¹⁹³ Therefore, *Ulysses* being a lyrical prose epic does not involve contradiction, but, rather, sheds light on its multilayered textual structure. The epical and lyrical modes, nevertheless, may still seem to be mutually exclusive of each other to some. While the epical mode relies largely on the narrative report of events and speech, and hence, is also the narratorial facilitation, mediation of the speech of characters,¹⁹⁴ the lyrical mode presents the immediacy of a textual voice.¹⁹⁵ “One is fundamentally to speak of an epic instead of a lyrical poem only if the speech of the poem involves the marking of a second *situation of discourse*.”¹⁹⁶ Hence, while the epical mode provides a narrative and narrational framework for the unfolding of plot and character by way of an additional situation of discourse, the lyrical mode allows for the unfurling of thought and voice in a self-referential manner. “The production of first-person speakers has been central to the lyric tradition [...]”¹⁹⁷ Moreover, despite the music of diction being a distinctive – though not a compulsory – feature of lyric,¹⁹⁸ the specificities and thus the possibilities of such music as conceived by verse lines are ruled out in *Ulysses*, the latter being a ‘prose epic.’ However, T. S. Eliot’s illuminating remark made in his essay entitled “Prose and Verse” may provide the first thread with the help of which we may orient ourselves in this complexity of seeming paradoxes: “I have heard Mr. James Joyce’s *Ulysses* condemned on the ground that it is ‘poetry’ and therefore should have been written in verse; whereas it seems to me to be the most vital development of prose that has taken place in this generation.”¹⁹⁹ *Ulysses*, then, on the basis of Eliot’s account, is “poetry” inasmuch as it testifies to the lyrical tendencies of verse, nevertheless, it is a significant piece of prose.

In order to allow for a more specific clarification pertaining to the ways in which *Ulysses* exhibits the character of a lyrical prose epic, let me first turn to the elaboration of the sense of ‘lyric’ with regard to the previously specified relation. Understandably, the lyrical nature of a prose work cannot be spoken in terms of verse and stanzaic arrangements, metricality, and vocal or instrumental music (such as that of the lyre). One might ask on the basis of such grounds,

¹⁹³ Staiger cited by William Elford Rogers in *The Three Genres and the Interpretation of Lyric* (Princeton, New Jersey: Princeton University Press, 1983), p. 37. [italics in the original – D. V.]

¹⁹⁴ Dieter Lamping, *Das lyrische Gedicht: Definition zu Theorie und Geschichte der Gattung* (Göttingen: Vandenhoeck & Ruprecht, 1989), p. 89.

¹⁹⁵ See Dieter Lamping’s description of lyric in Lamping, *Das lyrische Gedicht*, p. 62–63.

¹⁹⁶ “Von einem epischen statt von einem lyrischen Gedicht ist jedoch grundsätzlich erst dann zu sprechen, wenn durch die Gedichtrede eine zweite *Sprechsituation* profiliert wird.” Dieter Lamping, *Das lyrische Gedicht*, p. 93. [italics in the original – D. V.]

¹⁹⁷ Culler, *Theory of the Lyric*, p. 19.

¹⁹⁸ *Handbuch Lyrik: Theorie, Analyse, Geschichte*, herausgegeben von Dieter Lamping (Stuttgart, Weimar: Verlag J. B. Metzler, 2011), p. 57.

¹⁹⁹ Thomas Stearns Eliot, “Prose and Verse,” *The Annotated Waste Land with Eliot’s Contemporary Prose*, ed. by Lawrence Rainey (New Haven and London: Yale University Press, 2006), p. 165.

what else might exhibit itself as lyrical, if not such features of the poetic text? The answer may be the following: the lyric of prose manifests itself (i) in the *verbal melos* of poetic language, i.e. in the metrically regular and irregular musters of rhythm moulding the prosody of prose, in the euphony of sound patterns and in the framework of verbal schemes; (ii) in the “intellectual patterning”²⁰⁰ of the text, which not only allows for particular orders of textu(r)al space to evolve – orders of textual space distinct from those of verse, nevertheless significant in their own spatial logic –, but also calls attention to the sense and significance of thought itself, instead of orienting the reader upon a plot; (iii) in the subversive narratorial and discursive approach “shifting the reader’s attention from character and events to a formal design,”²⁰¹ a design woven by the textual interaction of voices. In this way, once again, the modes of speech and the respective aspects of speaking gain emphasis. The concept of character loses its significance, while the idea of textu(r)al voices shaping the fabric of the literary work gains prominence.

With regard to the *verbal melos* of poetic language, also involving *lyrical melos*, it is important to delineate the concept of *melopoeia*. Originally devised by Ezra Pound, the concept refers to “poetry ‘wherein the words are charged, over and above their plain meaning, with some musical property, which directs the trend or bearing of that meaning [...]’ ”²⁰² Although, as Welsh points it out, the source of such a musical property is not specified by Pound, the latter went on to distinguish three modes of *melopoeia*: “(1) that made to be sung to a tune; (2) that made to be intoned or sung to a chant; and (3) that made to be spoken [...]”²⁰³ While the first mode, the melos of song, is primarily determined by a musical tune, in the case of the two latter modes music develops out of the rhythm of the words themselves.²⁰⁴ In this sense, there is a crucial difference between lyric poetry and lyric song, as Andrew Welsh points out.²⁰⁵ While lyric poetry as such gives rise to the music of language itself, lyric song has to conform to the tonality of vocal or instrumental music and to its inherent verbal music at the same time. From this difference between the music of language and vocal/instrumental music does the difference between the *music of diction* and *musical diction* originate. Musical diction pertains to words written to be sung, i.e. words governed by the rhythm and tonality of music. Such a tonality, however, implies that sounds are to be understood in terms of a tonal scale, which is not inherent

²⁰⁰ Andrew Welsh, *Roots of Lyric: Primitive Poetry and Modern Poetics* (Princeton, New Jersey: Princeton University Press, 1978), p. 132.

²⁰¹ Ralph Freedman, *The Lyrical Novel: Studies in Herman Hesse, André Gide, and Virginia Woolf* (Princeton, New Jersey: Princeton University Press, 1963), p. 1.

²⁰² Pound’s piece entitled “How to Read” cited in Welsh, *Roots of Lyric*, p. 134.

²⁰³ Pound’s piece entitled “How to Read” cited in Welsh, *Roots of Lyric*, p. 134.

²⁰⁴ With regard to chant, see section II. 2. 2. 1.

²⁰⁵ Welsh, *Roots of Lyric*, p. 233.

in *verbal melos*. The sounds of *verbal melos* are not tonal sounds, but, rather, are restricted to verbal pitch, therefore, they do not require and do not involve the concepts of harmony and melody inherent in the system of vocal and instrumental music. As Frank Budgen aptly puts it, “[p]oet and musician only part company when the musician writes his notes *übereinander* and sends them forth on the airs in clusters and swarms.”²⁰⁶ David Crystal formulates the distinction in the following way: “musical pitch is absolute while pitch in language is relative.”²⁰⁷ Correspondingly, with regard to works of literature, “musical terms like ‘fugue,’ ‘harmony,’ or ‘counterpoint’ can only be applied in a somewhat shifted sense.”²⁰⁸ Instead of tonal harmonies and melodies, *verbal melos* involves euphony developed with the help of linguistic sound patterns such as alliteration, assonance, consonance and rhyme. Therefore, the notion shared both by Johann Gottfried Herder and Emil Staiger, according to which the literary song does not necessitate a musical setting to justify its lyrical character, also stands its ground on a theoretical basis.²⁰⁹ Consider the justification given by William Butler Yeats for the idea that the natural sound character of verse “should not be subordinated to an artificial, musical arrangement”²¹⁰:

Whenever I spoke of my desire to anybody they said I should write for music, but when I heard anything sung I did not hear the words, or if I did their natural pronunciation was altered and their natural music was altered, or it was drowned in another music which I did not understand.²¹¹

The verbal music of *Ulysses* lies in the *prosody of its prose*, which, incidentally, allots the text a lyrical character. This is not to say that modes of articulation suggesting music are not to be found in the novel, on the contrary. However, verbal art can never go beyond its own nature and become music *without* remaining in the realm of language as speech. Both the metrically regular and the irregular (involving the phrasal) patterns of the rhythms testify to lyrical tendencies, in addition to the euphonious patterns of sound and the related verbal schemes. As Péter Egri calls attention to it, “[t]he text is [...] astonishingly rich in instances of poetic rhythm.

²⁰⁶ Frank Budgen, *James Joyce and the Making of ‘Ulysses’ and other Writings* (London, etc.: Oxford University Press, 1972), p. 136. [italics in the original – D. V.]

²⁰⁷ David Crystal, *The Cambridge Encyclopedia of Language* (Cambridge: Cambridge University Press, 1987), p. 173, cited in Andreas Fischer, “Strange Words, Strange Music: The Verbal Music of Sirens,” *Bronze by Gold: The Music of Joyce*, ed. by Sebastian D. G. Knowles (New York and London: Garland Publishing Inc., 1999), p. 260, Note 18.

²⁰⁸ “musikologische Termini wie ‘Fuge,’ ‘Akkord’ oder ‘Kontrapunkt’ im literaturwissenschaftlichen Kontext nur in etwas verschobener Bedeutung gebraucht werden können.” *Handbuch Lyrik*, p. 186.

²⁰⁹ *Handbuch Lyrik*, p. 182.

²¹⁰ William Martin, *Joyce and the Science of Rhythm* (New York: Palgrave Macmillan, 2012), p. 52.

²¹¹ The passage from W. B. Yeats’s essay entitled “Speaking to Musical Notes” cited by William Martin in *Joyce and the Science of Rhythm*, p. 52.

Examples of rhythm far exceed in number the average occurrences of prose rhythm in a traditional novel.”²¹²

The musicality of diction understood in these terms implies that *Ulysses*, as a poetic text manifesting *verbal melos*, is eminently self-referential, inasmuch as it calls attention to the rhythmic and sound schemes of language as speech, denying the possibility for the reader to reach beyond the words, in search of a plot and a story. The narrative framework – involved in any prose epic – presupposes the construction of a plot, with an emphasis on actions, events and the interpretation of these, instead of focussing on the rendering of thoughts and the articulation of emotions, considered proper and customary to lyric. The texture of *Ulysses*, however, manifests another tendency of the lyrical mode within the framework of being a prose epic: thoughts and sense relations of speech are actually allowed to manifest themselves in their own significance, without being forced to convey a plot or diverse plots, although, *per definitionem*, they may *also* and do involve considerations of the latter. In the Joycean work of lyrical prose epic, thoughts, insights, perceptions become central to the modes of speech manifesting themselves in and as the eminent texture, which also testifies to the lyrical character of the work. In other words, the self-referentiality of eminent speech in literature also allows for the significance of thought structures and sense relations to become apparent, for such speech is not restricted by communicative²¹³ functions. Had the opposite been the case, the effacement of the self-sufficient character of speech and its threads of sense and thought would be inevitable. However, as it is made explicit in Käte Hamburger’s “phenomenologically based logic of poetry,” the lyric poem is not aimed at conveying communicative associations, but at manifesting associations of sense.²¹⁴ This also sheds light on “the structural simplicity of lyrical speech,” namely that “it does not only *speak* for itself, it is to be *understood* for its own sake.”²¹⁵ Francisco Cascales, Genette notes, asserted already in the 17th century that “lyric poetry [...] has for its ‘plot’ not an action, as epic and dramatic poetry do, but a thought (*concepto*).”²¹⁶ As the texture of *Ulysses* exhibits diverse patterns of awareness,²¹⁷ the reader is faced with the

²¹² Péter Egri, “Towards Poetry in Prose in the Proteus Episode of James Joyce’s ‘Ulysses,’ ” *Ulysses: Cinquante Ans Après: Témoignages Franco-Anglais sur le Chef-d’œuvre de James Joyce*, rassemblés par Louis Bonnerot avec la collaboration de J. Aubert et Cl. Jacquet (Paris: Librairie Marcel Didier, 1974), p. 156.

²¹³ *Handbuch Lyrik*, p. 70.

²¹⁴ Lamping, *Das lyrische Gedicht*, p. 115.

²¹⁵ “Die strukturelle Einfachheit lyrische Rede drückt sich [...] vor allem darin aus, daß sie [...] steht nicht nur für sich, sie ist grundsätzlich auch für sich zu verstehen.” Lamping, *Das lyrische Gedicht*, p. 68. [italics in the original – D. V.]

²¹⁶ Genette. *The Architext*, p. 30.

²¹⁷ According to Ralph Freedman, “in the lyrical novel, the engagements of men in action are reexperienced as instances of awareness.” Freedman, *The Lyrical Novel*, p. viii.

necessity to interpret the various orders of speech as sometimes interrupted, sometimes merging paths of thought and sense relations.

Besides the significance of thought, the fundamental role of textual voices in interpreting the fabric is also apparent. Prose allows for a polyphony of voices which polyphony epic welcomes and lyric seems to resist. Still, as Culler points it out, “Mikhail Bakhtin treats poetry as monological, reserving dialogism for the novel, but [...] at the beginning of the lyric tradition, we find dialogism.”²¹⁸ From such an unstable discrepancy do the uniqueness voice-constructions arise in *Ulysses*. Lyrical speech is, as Dieter Lamping elaborates, fundamentally monologic, even though it allows for dialogicity in the sense of integrating ‘alien speech’ into its patterns. As opposed to “structurally dialogic” speech, however, lyric does not create or refer to another, different, additional situation of speech by such an integration of ‘alien speech’ into itself, but remains in the initially established frame of reference.²¹⁹ Epic, on the other hand, is essentially of a “structurally dialogic” making, for it aims at the extensive presentation of character and plot,²²⁰ which implies that its structures of speech necessitate reference to diverse situations of speech and a multiplicity of voices. The discursive plane of *Ulysses*, therefore, is dialogic in the Bakhtinian sense, involving interactions between the assumed voices of characters, silent thoughts, but also narratorial speech, which intertwine in multiple ways throughout their interactions. All these modes of epical discourse, however, display a lyrical sensibility. Differently put, *Ulysses*, as a prose epic, does manifest a dialogic-polyphonic interaction of various textu(r)al voices, nevertheless, it also exhibits a feature typical of lyric, namely that “characters and courses of action, just like communicative situations [...] remain unspecified.”²²¹ Such a lack of specificity, then, is also characteristic of *Ulysses*. Just like in Joyce’s former works, “the narrative point of view unobtrusively fluctuates,”²²² leading to narrational shifts and indeterminacies of voice. That is to say, in line with Tzvetan Todorov’s interpretation, in *Ulysses*, transitions between diverse narrative points of view take place “without visible break.”²²³ As Geoffrey Leech and Mick Short put it, such an “invisible break,” “[t]he unobtrusive change from one [point of view – D. V.] to another, sometimes called

²¹⁸ Culler, *Theory of the Lyric*, p. 14.

²¹⁹ Lamping, *Das lyrische Gedicht*, p. 91.

²²⁰ Cf. Wolfgang Kayser, *Das sprachliche Kunstwerk*, p. 352.

²²¹ “Lyriktypisch ist ebenfalls, dass in Gedichten Figuren und Handlungsverläufe wie auch die Kommunikationssituation [...] nicht konkretisiert werden.” *Handbuch Lyrik*, p. 60.

²²² Hugh Kenner, *Joyce’s Voices* (Rochester, etc.: Dalkey Archive Press, 2007), p. 16.

²²³ Tzvetan Todorov, *Introduction to Poetics*, translated by Richard Howard (Minneapolis: University of Minnesota Press, 1981), p. 26.

‘slipping,’ can occur more than once inside one sentence.”²²⁴ The hence described phenomenon of ‘slipping’ is characteristic of Joyce’s text, accounting largely for the already mentioned lack of specificity, or, differently put, a sense of indeterminacy. The multiplicity of perspectives and voices interwoven hence within the texture allows for evading any need to construe a coherent plot or to delineate the speech of characters markedly. Slipping points of view do not build isolated characters, but draw patterns of thought from various aspects, yielding a complex scheme of diction. As Hugh Kenner makes it explicit, in *Ulysses*, there is a “fluctuating boundary between character and language,”²²⁵ for the line between one voice and another is often impossible to draw, even within a single sentence. Reformulated in another way, “character in *Ulysses* (in a city of talk) is an interference phenomenon between ‘his’ language and language not his [...],”²²⁶ be it another character’s or the narrator’s. In a strict sense then, it is without significance to speak about ‘character’ in *Ulysses*, for it is rather the various shifting, blending, often indeterminate textual voices that we encounter and of which we attempt to make sense. It is in this way, then, that the indeterminacy and the lack of specificity characterizing the voices surfacing in the text(ure) of *Ulysses* also signal the lyrical nature of this prose epic: the diverse modes of speech within the text direct the reader’s attention to the peculiarities of a voice, to its shifts, its diction and its perspectives, not on the potential integrity of character; on the possible relations of sense, i.e. thought, not on a successive scheme of portrayed events we came to know as plot. “[L]yric language [...] makes itself felt as something other than signs of a character and plot [...].”²²⁷

The lyrical indeterminacy and lack of specificity characterizing the polyphony of voices in *Ulysses* also features an obscurity or opacity of speech and sense similarly innate to lyric. In his treatment of pure poetry (*poésie pure*) Paul Valéry emphasizes that the “linguistic signs of a text are not to be perceived as transparent references to the signified, but as self-referential and hence opaque objects.”²²⁸ In lyric poetry as such, self-referentiality does not relate only to the self-manifestation of speech, as in pure poetry, but also to that of sense relations, i.e. to thought.²²⁹ The phenomenon of opacity or obscurity, hence, applies both to speech and thought exposed in lyric poems. As Barbara Hardy puts it, “[l]yric poetry thrives [...] on exclusions. It

²²⁴ Geoffrey Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Harlow: Pearson Education Limited, 2007), p. 272.

²²⁵ Hugh Kenner, “The Arranger,” *James Joyce’s Ulysses: A Casebook*, ed. by Derek Attridge (Oxford: Oxford University Press, 2004), p. 26.

²²⁶ Kenner, “The Arranger,” pp. 29–30.

²²⁷ Culler, *Theory of the Lyric*, p. 119.

²²⁸ “[D]ie sprachlichen Zeichen nicht als transparente Verweise auf das Bezeichnete wahrgenommen werden, sondern als selbstreferenzielle und damit opake Objekte.” *Handbuch Lyrik*, p. 70.

²²⁹ See above.

is more than usually opaque because it leaves out so much of the accustomed context and consequences of feeling that it can speak in a pure, lucid, and intense voice.”²³⁰ Riffaterre formulates the concept of lyrical opacity in the following way: “the genre, because it is a grammar, reorders the words and destroys or threatens their connotations in the language. Hence the obscurity.”²³¹ The diverse facets and patterns of speech and thought in *Ulysses*, as a lyrical prose epic, allow the fundamental opacity of poetry to become apparent. The opacity of textual voices and the self-referentiality of associations regarding thought and sense in Joyce’s work demonstrate that the principles of lyrical speech determine its own structures, according to which the conventional modes of syntactic, structural and semantic linking of sentences are not necessarily taken into account.²³² The lyrical ordering of speech in a prose epic, thus, provides the text with a poetic license for opacity, which may also encompass a seemingly incoherent, disconnected arrangement of sentences.²³³ On the horizon pertaining to the modes of articulation, opacity – besides disjointed syntax and broken lines – may also manifest itself in ellipsis, hiatus, short phrases, parentheses and description, allusive and metaphorical speech, and the lack of punctuation.²³⁴ Moreover, opacity may also reveal itself on the horizon of sense relations without the obscurity of articulation involved, in enigmas, riddles, kennings, motifs and symbols.

The concept of the riddle, in particular, conceives an additional facet with regard to the lyricity of the prose epic. Northrop Frye ascribes riddle to be the principle of lyrical *opsis*:

The radical of *opsis* in the lyric is *riddle*, which is characteristically a fusion of sensation and reflection, the use of an object of sense experience to stimulate a mental activity in connection with it. Riddle was originally the cognate object of read, and the riddle seems intimately involved with the whole process of reducing language to visible form, a process which runs through such by-forms of riddle as hieroglyphic and ideogram. The actual riddle-poems of Old English include some of its finest lyrics, and belong to a culture in which such a phrase as ‘curiously inwrought’ is a favorite aesthetic judgement.²³⁵

Riddle, therefore, apart from being a manifestation of the obscurity of sense relations, is also the principle of textual *opsis*, or in Frye’s terms, the “elaboration of verbal design,”²³⁶ that is,

²³⁰ Barbara Hardy, *The Advantage of Lyric: Essay on Feeling in Poetry* (Bloomington [Ind.] and London: Indiana University Press, 1977), p. 2.

²³¹ Riffaterre, *Semiotics of Poetry*, pp. 160–161.

²³² Lamping, *Das lyrische Gedicht*, p. 73.

²³³ Lamping, *Das lyrische Gedicht*, pp. 72–73.

²³⁴ “Obscurity,” *The New Princeton Encyclopedia of Poetry and Poetics*, ed. by Alex Preminger and T. V. F. Brogan (Princeton, New Jersey: Princeton University Press, 1993), p. 850.; Manfred Fuhrmann, “Obscuritas: Das Problem der Dunkelheit in der rhetorischen und literarästhetischen Theorie der Antike,” *Immanente Ästhetik, Ästhetische Reflexion: Lyrik als Paradigma der Moderne*, herausgegeben von Wolfgang Iser (München: Wilhelm Fink Verlag, 1966), pp. 47–72.

²³⁵ Quoted in Jonathan Culler, “Changes in the Study of the Lyric,” *Lyric Poetry Beyond New Criticism*, edited by Chaviva Hošek and Patricia Parker (Ithaca and London: Cornell University Press, 1985), p. 41. Frye, *Anatomy of Criticism*, p. 280.

²³⁶ Quoted in Culler, “Changes in the Study of the Lyric,” p. 40.

of “putting words into patterns.”²³⁷ “*Opsis*, or verbal design, whose root form for Frye is *riddle*, starts with the playful association of images, meanings, and structures and can lead to visual patterns in poetry.”²³⁸ *Opsis*, in this sense, may simultaneously be present as the visual facet of imagery, and as the textual space the literary work inhabits. “Frye’s *opsis* as puzzle is both visual image (Herbert’s ‘Easter-wings’) and semantic riddle (Dickinson’s ‘I like to see it lap the miles’) [...]”²³⁹ Still, the verbal designs of lyric, prose and epic are conceived in different ways. “The arrangement of stanzas and indentations gives a visible pattern to a lyric which is quite distinct from epos, where the lines have approximately the same length, as well as of course from prose.”²⁴⁰ Considering that the *verbal melos* and the *verbal opsis* of both lyric and epic poetry are determined by verse, prose undeniably manifests a different character, for its textual space is devised in terms of the paragraph of sentences rather than the line of verse. Nevertheless, juxtaposition is common both to lyric and to prose, though in different manners. According to Ralph Freedman, “[t]he reader approaches a lyric the way an onlooker regards a picture: he sees complex details in juxtaposition and experiences them as a whole.”²⁴¹ Here, the juxtaposition of the details of thought arises from a juxtaposition of lines. In prose, the juxtaposition of words, phrases and sentences without grammatical and discursive connectors creates associations of sense rooted in the textual space established by juxtaposition itself. Apparently, juxtaposition is a basic principle of creating and interpreting textual space as such, well demonstrated by the concept of *phanopoeia*. A term Ezra Pound applied in referring to the visual in poetry stands for “a seen juxtaposition of visual elements, the generation of thought and meaning from that relationship, [and] the containing of that relationship within a spatial form”²⁴². Closely related to Pound’s concept of *phanopoeia* is his theory of the ideogram adopted from Ernest Fenollosa.²⁴³ “Fenollosa saw preserved in the Chinese character all [the] powers of *phanopoeia* [...]. The character has a visual basis. It works with juxtapositions that unite seeing and knowing at the rock-bottom level of the word.”²⁴⁴ It is on the basis of this textually visual concept of the sign as ideogram that its poetic theory is elaborated by Pound.

The ideogram, operating on the level of the word, deals with the juxtaposition of elements within a single character. It appeared to Pound that in Chinese poetry the same principles operate on larger units as well,

²³⁷ Frye, *Anatomy of Criticism*, p. 278.

²³⁸ Culler, *Theory of the Lyric*, p. 139. [italics in the original – D. V.]

²³⁹ Culler, *Theory of the Lyric*, p. 256.

²⁴⁰ Frye, *Anatomy of Criticism*, p. 274.

²⁴¹ Freedman, *The Lyrical Novel*, p. 6.

²⁴² Welsh, *Roots of Lyric*, p. 113.

²⁴³ Ernest Fenollosa, an American art historian of Japanese art, Pound’s close friend, elaborated upon the Chinese ideogram in his work entitled *The Chinese Written Character as a Medium for Poetry*, which became the major source for Pound’s theory on the ideogram.

²⁴⁴ Welsh, *Roots of Lyric*, p. 101.

taking complete words or phrases and setting them beside one another without linking them through the explicit connection of grammatical prose.²⁴⁵

The described poetic principle is not restricted to Chinese poetry, however. The disconnected juxtaposition of words and/or phrases, constituting poetic images, surfaces in European literature also. Such paratactical arrangement, serving as the basis of *phanopoeia*, is dominant in *Ulysses* as well, creating a sense of lyrical juxtaposition within the diverse orders of the text's speech, such as the silent thought constructions of Bloom, Molly, Stephen, the sirens of the Ormond bar or Mr Kernan. Lyrical parataxis, therefore, is "curiously inwrought" within the textual space of *Ulysses*.

Nevertheless, it remains a prose epic, an extensive narrative echoing the mythic story of Odysseus within an Irish context, allowing a narratorial voice to serve as a flexible, mutable frame of reference for other voices. Still, such a verbally flexible narratorial voice also yields outlines of the traditional notions of character and plot, creating a background of narrative reference. It is only fragments of Dublin narrative to which the notions of character and plot yield a background, however, for this epic work of Joyce, as considered the story of a day, yields a fragmentary story only. Narration, but also character speech and instances of silent thought often present an opaque textu(r)al surface, from which only inferences may be made – as to the related actions, events, and to the characters involved. The mentioned modes of discourse are, primarily, aimed at calling attention to their own constructions of language and to the inherent threads of thought and sense. In this respect, therefore, it is of significance to claim, in line with Hugh Kenner, that there is no "truth" beneath the surfaces of language that is *Ulysses*.²⁴⁶ The work does not allow for the reader to concentrate on a "story" involved, and thus, to disregard language itself. The diction of *Ulysses*, with its modes of musical speech, its shifting patterns of voice and its arrangements of textual space builds the actual fabric of its textual relations. Hence, *Ulysses*, being a prose epic of lyrical character, does justice to its artistic roots. It is lyrical, for the music of its diction surfaces in the prosody of its prose, and its narration is not aimed at conveying a linearly constructible, coherent plot but lays emphasis on the sense relations of thought embedded into an opaque verbal surface. In addition, the verbal fabric of *Ulysses* exhibits textual voices instead of displaying characters. The textual space of the work and the significance of the way it is construed also testifies to *phanopoeia*, rooted in the lyrical mode of poetry, inasmuch as an autonomous facet of sense unfurls to perception in its "curiously inwrought" visual patterns.

²⁴⁵ Welsh, *Roots of Lyric*, p. 113.

²⁴⁶ Kenner, *Joyce's Voices*, p. 91.

2. Lyric within the prosody of prose

2.1. Speech, chant and verse

“A few poems have been written in prose, and we might also want to apply the word ‘poetry’ to parts of some novels – James Joyce’s *Ulysses*, for instance – on the basis of their attention to the movements and sounds of language,”²⁴⁷ according to Derek Attridge. The term “poetry” is applied in the same sense here as it was in the quotation above from T. S. Eliot’s essay entitled “Prose and Verse”: Joyce’s work is “poetry” in the sense that it exhibits the lyrical tendencies of verse in prose. *Ulysses*, then, once again, on the basis of Eliot’s and Attridge’s account, is “poetry” inasmuch as it is lyrical, nevertheless, it is definitely not verse. It exhibits a text(ure) of lyrical prose in the framework of an epic, with an “incomparable rhythmical richness.”²⁴⁸ Joyce himself discussed the issue of rhythm in his Paris notebook (1903/1904), which served as a fundamental artistic principle. Jacques Aubert articulates the significance of rhythm in Joyce’s artistic considerations aptly, especially considering its relation to lyric:

[R]hythm may be considered as his [Joyce’s] first, provisional answer, in terms of theory, to a question certainly relevant to poetic practice at large. There is a clear indication of its nature when he established the lyrical basis of all discursive production. Numerous passages from his works may be adduced at this point as illustrations of his actual purpose. One of the best known is in *A Portrait of the Artist*: ‘The lyrical form is in fact the simplest verbal vesture of an instant of emotion, a rhythmical cry such as ages ago cheered on the man who pulled at the oar or dragged stones up a slope.’²⁴⁹

The latter notion differently put, “if ‘music began with a savage beating a drum,’ then poetry (or at all events lyric poetry) began with a savage muttering or shouting a spell.”²⁵⁰ The natural lyric of a rhythmical cry also entails an artistic gesture²⁵¹ in the perceptual shape of iconic sense. Therefore, the lyrical rhythm of *verbal melos* points back to itself by virtue of the sense it makes as a gesture. The rhythm of lyric becomes eminent as it develops into a verbally iconic gesture. The eminence of such lyrically conceived rhythm is called attention to by more than one reader of *Ulysses*: “[t]he rhythm of Joyce’s cadences gives powerful evidence of the value of listening to Joyce. [...] Each of Joyce’s celebrated climaxes has a separate rhythmical pulse [...] that is inseparable from the sense of the phrase.”²⁵²

²⁴⁷ Derek Attridge, *Poetic Rhythm: An Introduction* (Cambridge, etc.: Cambridge University Press, 1995), p. 5.

²⁴⁸ “den unvergleichlichen rhythmischen Reichtum seiner Prosa.” Thornton Wilder quoted by Gottfried Benn in *Probleme der Lyrik* (Wiesbaden: Limes Verlag 1951), p. 8.

²⁴⁹ Jacques Aubert, *The Aesthetics of James Joyce* (Baltimore and London: The Johns Hopkins University Press, 1992), pp. 92–93.

²⁵⁰ David I. Masson, “Vowel and Consonant Patterns in Poetry,” *The Journal of Aesthetics and Art Criticism*, 12, 2 (December 1953), p. 218.

²⁵¹ Jacques Aubert, *The Aesthetics of James Joyce*, p. 93.

²⁵² Sebastian D. G. Knowles, “Bronze by Gold: The Music of Joyce,” *Bronze by Gold: The Music of Joyce*, ed. by Sebastian D. G. Knowles (New York and London: Garland Publishing Inc., 1999), p. xxx. (Introduction)

The hence surfacing “incomparable rhythmical richness” serves as an important facet of the prosody of prose in *Ulysses*, establishing the work’s lyrical character in terms of *verbal melos*. “Traditionally, prosody is the study of measurable structures of sound in language and in poetry,” while literary prosody was “the study of prose rhythm and versification.”²⁵³ Therefore, prosody is *not* restricted to considerations of verse: “[s]ince language has prosody, prosody may be artistically shaped in prose as well as in verse.”²⁵⁴ Moreover, unlike versification, confined to the scrutiny of the rhythmical and metrical patterns of verse, prosody “encompasses the area of all that may come into view as [its] building block.”²⁵⁵ More explicitly, “[p]rosody belongs to the phonological system, [...] interacting with and affecting the morphological, syntactical and semantic systems.”²⁵⁶ In other words, prosody pertains both to the lingual *structure* and to the *texture* of a work. While interpreting the orders of the prosody of prose developed in *Ulysses*, we have to bear in mind that such orders may reveal themselves in terms of the various textural and structural facets of the work. Let us begin now with the “incomparable rhythmical richness” of the texture mentioned above.

In order to be able to interpret the rhythmic nuances of *Ulysses* accurately, one has to come to terms with the “artistic rhythm of prose”, as Wellek and Warren put it: “[i]n general, the artistic rhythm of prose is best approached by keeping clearly in mind that it has to be distinguished both from the general rhythm of prose and from verse. The artistic rhythm of prose can be described as an organization of speech rhythms.”²⁵⁷ Such an artistic rhythm of prose is coupled then with *speech melos*, which serves as one of the roots of lyric and which derives “from the music of the spoken language,”²⁵⁸ for it is “music made up of discrete units of rhythm based on the spoken phrase.”²⁵⁹ The lyrical character of prose, on such grounds, appears to stem from its artistic rhythm, also signalled by “a greater regularity of stress distribution”²⁶⁰ as compared to ordinary prose. Nevertheless, “the number of unstressed syllables between stresses varies [...] in prose,” as compared to strict metrical schemes. Attridge elaborates this rhythmic tendency of prose in the following way: “[t]he pressure from the stresses to set up a regular rhythm is countered by the pressure from the syllables to maintain

²⁵³ R. Winslow, “Prosody,” *The Princeton Encyclopedia of Poetry and Poetics*, edited by Roland Greene, et. al. (Princeton and Oxford: Princeton University Press, 2012), p. 1117.

²⁵⁴ R. Winslow, “Prosody,” p. 1120.

²⁵⁵ “Die *Prosodie* umfasst den Bereich dessen, was als Baustein eines Verses überhaupt in Betracht kommt.” *Handbuch Lyrik*, p. 72. [italics in the original – D. V.]

²⁵⁶ R. Winslow, “Prosody,” p. 1117.

²⁵⁷ René Wellek and Austin Warren, *Theory of Literature* (Harmondsworth: Penguin Books, 1963), p. 164.

²⁵⁸ Welsh, *Roots of Lyric*, p. 135.

²⁵⁹ Welsh, *Roots of Lyric*, p. 228.

²⁶⁰ Wellek and Warren, *Theory of Literature*, p. 164.

their own rhythmic identity, making the intervals between stresses different in length. The result is that the sentence has no identifiable rhythmic pattern.”²⁶¹ Such a variability of the rhythmic pattern, deriving from its metrical irregularity, *per definitionem* cannot sustain extended schemes of recurrence necessitated by metricality. Still, as we shall see, rhythmic variation (or metrical irregularity) may also be suspended in the episode in favour of distinctive metrical regularity, both within a specific passage and in terms of entire passages on their own. Certain “prosodic situations [...] consist precisely in the tension, the ‘counterpoint,’ between the metrical pattern and the prose rhythm.”²⁶² Herbert Lehnert goes as far as to say that in a number of poetic works “the play between metre and rhythm is actually the norm.”²⁶³

Although the above quotation from Lehnert is applied to verse, the rhythmic structure of prose works may also be determined by the fruitful tension between rhythmic irregularity and metrical regularity becoming the norm, thus diversifying the *verbal melos* of the texture. This is also true of *Ulysses*, particularly of its eleventh episode referred to as “Sirens.” The chapter, in which the musicality of diverse modes of speech is given emphasis, is conspicuous from the aspect of rhythmic variation and the patterns of euphony. In this respect, the lyrical character of speech surfaces in locally devised musters of the texture, which, entwining sound and sense within the diverse facets of lyrical *melos*, call attention to themselves and their interpretive potential within the changing scope of their variations. In other words, the musters of lyrical speech are in constant change, requiring close attention and alertness from the reader to be able to perceive the shifts and multiple layers involved in the relations between sound and sense. Most significantly, “Sirens” is the chapter of *Ulysses* in which speech rhythm has a tendency to be combined with instances of the regular rhythms of chant and other patterns of accentual-syllabic verse. As Attridge notes, it is characteristic of non-metrical stress-timed rhythm, such as speech-rhythm,²⁶⁴ to allow for rhythmic alternatives, which may also involve variations, offered by sequences of regularity.

It is obvious that nonmetrical language does not make use of beats in the same way as its rhythmically regular counterpart; nevertheless, the peaks of energy on stressed syllables still function as the carriers of a fundamentally stress-timed rhythm, and prose that invites careful enunciation by its sense and sound-patterns can exhibit many of the functions of rhythmic form [...].²⁶⁵

²⁶¹ Attridge, *Poetic Rhythm*, p. 36.

²⁶² Wellek and Warren, *Theory of Literature*, p. 169.

²⁶³ Herbert Lehnert, *Struktur und Sprachmagie: Zur Methode der Lyrik-Interpretation* (Stuttgart, etc.: W. Kohlhammer Verlag, 1966), p. 117.

²⁶⁴ Attridge, *Poetic Rhythm*, p. 37.

²⁶⁵ Attridge, *The Rhythms of English Poetry* (New York: Longman, 1982), p. 317.

Among the many functions of rhythmic form prose may adopt, or may incorporate, the strains of regular chant rhythm, presented by patterns of triple rhythm, are also to be found. Its characteristics are elaborated by Attridge in terms of triple verse.

Triple verse [...] is set in motion if there are enough double offbeats to overcome their built-in preference for a duple meter. A triple meter brings the verse closer to song, spacing the stresses out with a relatively high degree of evenness, and producing a distinctive 1–2–3 movement. The occasional single offbeat does not interfere with this rhythm [...].²⁶⁶

As noted already,²⁶⁷ cantillation, or chanting, exposes the rhythmic character of song, coupled with the inherent music of diction. Chant, necessitating a regular rhythm, is “poetry organized by both the internal rhythms of language and the external rhythms of music.”²⁶⁸ In the light of this insight, let us consider the following passage from “Sirens,” applying the notations for stressed (+s) and unstressed (-s) syllables especially in terms of metrically irregular rhythm, beats (B) and offbeats (o) in terms of regular rhythm as devised in Derek Attridge’s work entitled *The Rhythms of English Poetry*:²⁶⁹

One rapped on a door, one tapped with a knock, did he knock
 o B ö B o B ö B ö B

-s -s +s +s +s -s
 Paul de Kock with a loud proud knocker with a cock
 ɔ̃ o B ö B [ô]

+s +s
 carracarracarra cock. Cockcock. (U 232: 986–989.)
 B o B o B o B

The rhythmic notations make it apparent that regular triple (ǒ B) and duple (o B) rhythm is held in tension with metrically irregular speech rhythm (“loud proud knocker,” “Cockock”), for the dominance of the chant-like movement is twice suspended in favour of the equally insistent stress-timed rhythm of speech. That is to say, the irregularly patterned rhythm of successive

²⁶⁶ Attridge, *Poetic Rhythm*, p. 81. [italics in the original – D. V.]

²⁶⁷ See section I. 5. 3.

²⁶⁸ Welsh, *Roots of Lyric*, p. 166.

²⁶⁹ Derek Attridge in his 1982 work entitled *Rhythms of English Poetry* devised a manner of scansion which considers the fundamental unit of accentual and accentual-syllabic verse to be the beat. The beat is a rhythmic pulse usually realized by a stressed syllable, but it may under certain rhythmic conditions be fulfilled by an unstressed syllable as well. Beats may also remain verbally unrealized, constituting “silent stresses” which substitute an actual syllable, so to speak. Attridge’s notation pertaining to beats are the following: B (beat performed by a stressed syllable), [B] (unrealized beat), **B̄** (promoted unstressed syllable, i.e. a beat performed by an unstressed syllable). Beats are complemented by offbeats: the syllables between two beats. Offbeats are usually realized by unstressed syllables but, as with beats, under specific rhythmic conditions stressed syllables may also perform the function of offbeats. Attridge’s notation with regard to offbeats is the following: o (offbeat), ð (double offbeat, i.e. two consecutive offbeats), **ȯ** (demoted stress, i.e. a stressed syllable functioning as an offbeat). Cf. Derek Attridge, *The Rhythms of English Poetry* (London and New York: Longman, 1982).

stresses locally overtakes the regularity of triple and duple rhythm, the latter of which yields segments of lyrical chant in prose. However, as the cited passage from *Ulysses* also demonstrates, the appearance of chant rhythm in the prose texture does not mean that the music of diction is usurped by musical diction,²⁷⁰ but that this rhythmic feature of regularity involved in lyric song is incorporated into and hence accentuates lyric poetry. In the present case, lyric poetry, as the music of diction, is involved in the “artistic rhythm of prose,” i.e. in the stress-timed rhythm of the spoken phrase (e.g. “with a loud proud knocker”), serving as a facet of metrically irregular prose. Frye seems to suggest that a rhythmic intersection between lyric song and lyric poetry is inevitable in verse: “the closer the composer moves towards emphasizing the verbal rhythm of the poem, the closer he moves to the chanting which is the real rhythmical basis of lyric.”²⁷¹ If we segment the cited prose passage of *Ulysses* on the basis of its regular (metrical) and irregular rhythmic orders, the following quasi-verse ensues:

One rapped on a door,
 one tapped with a knock,
 did he knock
 Paul de Kock
with a loud proud knocker
 with a cock
 carracarracarra cock.
Cockcock.

This manner of ordering textual space makes it apparent that the rhythmic intersection between lyric song and lyric poetry may also expose itself in prose texts, creating tension between the regular rhythm involved in the *song melos* of chant and the *verbal melos* of metrically irregular speech-rhythm. The metrically irregular rhythmic patterns of the quasi-lines 5 and 8 differ from the rest of the lines exhibiting the regular movement of triple (ǒ B) and duple (o B) rhythm. The two lines testifying to the irregularity of speech-rhythm, set in italics, create disparity in that they involve three and two adjacent stressed syllables in positions and in a rhythmic context which makes them unacceptable in terms of the principles pertaining to metrically regular rhythm.²⁷² The adjacent stressed syllables slow the rhythm, allowing for the “pausing”²⁷³ speech rhythms characteristic of phrasal movement to gain precedence over the metrically

²⁷⁰ Particularly as the tonality of vocal and instrumental music has no role or significance in the *verbal melos* of lyric poetry, be it lyrical verse or lyrical prose, and this is also the case in the episode discussed.

²⁷¹ Frye, *Anatomy of Criticism*, p. 274.

²⁷² Although the second stressed word (“proud”) within the phrase “with a loud proud knocker” might offer itself to be demoted and hence, might contribute to the rhythmic regularization of the phrase itself (resulting ǒ B ǒ B o), due to rhyming of “loud” and “proud” the demotion of “proud” becomes unreasonable. Therefore, although two preceding syllables might become offbeats within the phrase (“with a”), the three following adjacent stressed syllables rule out all notions of metrical regularity. The sentence “Cockcock” involves two stressed syllables solely, therefore, the necessary unstressed syllables which would serve as offbeats are completely missing, also resulting metrically irregular speech.

²⁷³ Welsh, *Roots of Lyric*, p. 228.

regular succession of duple and triple rhythms. The “pausing” rhythm of spoken English stands in close affinity to the metrically irregular rhythmic movement of *speech melos* surfacing in lyrical prose by virtue of the relatively uneven spacing of stressed and unstressed syllables, creating unique and idiosyncratic segments of verbal rhythm. Therefore, the two italicized quasi-lines governed by speech rhythm comprise two metrically irregular fragments held in tension with the regular triple and duple rhythmic groups of the rest of the passage, whereby diverging facets of prose lyric are created and related by virtue of their very difference.

The metrically irregular speech-rhythm and the regularity of the chant-like movement create a simple, but varied rhythmic pattern in prose, building facets of its lyrical character. These two rhythmically different facets of lyrical prose are, naturally, not unrelated to the sense of the passage either. While the regular triple rhythm creates a chant similar to a version of a nursery rhyme, the irregular stress rhythm suggests the actual successive knocks (beats) made upon a door, first “with a loud proud knocker”, later imitating onomatopoeically the sound of knocking itself: “Cockcock.” Since the passage alludes to the arrival of Blazes Boylan, Molly Bloom’s manager and prospective lover, at 7 Eccles Street, the scene of impending adultery, the insistence of the onomatopoeic stresses presenting the impatient lover and the ironic chant created by triple rhythm expose both Bloom as a cuckolded husband (“Paul de Kock”) and Blazes Boylan, as the agent of Bloom’s cuckoldry, in a humorous light. The humour of the mocking chant rhythm appears several times throughout the chapter, like in the following sentence, coupled with alliteration:

Tipping her tepping her tapping her topping her.
 B ō B ō B ō B ō (U 226: 706–707.)

These examples show that the lyrical character of triple rhythm is at times inherently made fun of by the relations of sense involved in the speech in which triple rhythm surfaces, due to the suggestions of sense conflicting with the suggestions of the rhythmic pattern. Nevertheless, triple rhythm also contributes to the poetic character of the prose text, being one of a multiplicity of unique modes that contour the eminence of speech and sense relations in *Ulysses* and hence, serving as a principal gesture of rhythmic patterns shaping the lyric of prose. Certain instances of the texture also demonstrate that at times the triple rhythm of the chant is woven into a pattern approximating metrical regularity, but not completely consistent with it.

And deepmoved all, Simon trumping compassion from foghorn
 o B ō B [ô] B o B ō B ō B o

nose, all laughing they brought him forth, Ben Dollard, in
 B o B ǒ B ǒ B B ǒ

right good cheer. (U 236: 1156–1157.)
 B ǒ B

Although the two beats before and after the first comma of the sentence are neither preceded nor followed by a double offbeat required by considerations of a strict metrical pattern, the rhythmic strain is clearly dominated by groups of triple rhythm. These groups of triple rhythm make the chant-like verbal movement conspicuous, highlighting the jovial mood and the heedless cheerfulness of the communal celebration subsequent to Ben Dollard’s rendition of the ballad entitled *The Croppy Boy*. As the example demonstrates, it is also characteristic of the “Sirens” episode that rhythmic patterns are not invariably devised in terms of metrical patterns or in the manner of the metrically irregular flexibility of speech rhythms, but in ways that are bordering on the metrically regular and the *loosely* regular pattern.

As the passages cited above have made it apparent more than once already, triple rhythm often invites the appearance of duple rhythm, which, as Derek Attridge put it, “does not interfere” with the former, but serves to preserve the context of metrical regularity. In the eleventh episode of *Ulysses*, duple rhythm sets the fundament both for metrically regular, contiguously regular and irregular speech, for it bears closer affinity to the natural movement of spoken English²⁷⁴ than triple rhythm. However, the strong presence of duple rhythm in the episode also creates a sense of *verbal melos* in prose, though in a way different from that of the *melopoeia* exposed in the lyrical chant or by the metrically irregular stress-patterns of speech-rhythm. Consider the following:

Light sob of breath Bloom sighed on the silent bluehued
 ǒ B o B ǒ B ǒ B o B ǒ
 flowers. (U 220: 457–458.)
 B o

Although the reader perceives rhythmic variation on occasion of a syllabic group of triple rhythm intruding at a single location, nevertheless, the fundamental rhythmic pattern of the sentence is constituted by the duple rhythm of an iambic strain. In the quoted sentence, the recurrence of beats and the accompanying single offbeats makes the rhythm of the sentence

²⁷⁴ Attridge, *Poetic Rhythm*, p. 81.

metrically regular, offering the possibility to be read as two separate lines of impeccable verse, lyrical both in its regular music of verse and in its mode of presenting thought:

Light sob of breath Bloom sighed
on the silent bluehued flowers.

Duple rhythm creates a context of rhythmic regularity in the “Sirens” episode which, owing to its proximity to the natural movement of spoken English, allows for prose to overlap more extensively with the metrical character of accentual-syllabic rhythm. Such overlaps, supporting the textural development of lyrical prose, reoccur more than once.

Miss voice of Kennedy answered, a second teacup poised, her
o B o B ō B o o B o B **ō** B o
gaze upon a page. (U 215: 237–238.)
B o B o B

The sentence, constituted by three phrases, displays a regular recurrence of offbeats and beats, also involving two anapestic substitutions, one of which is disrupted by the phrasal rhythm indicated by a comma (“answered, a second”). By virtue of the regular, accentual-syllabic trimeter of iambs, verse meter is embedded into the prose sentence:

Miss voice of Kennedy answered,
a second teacup poised,
her gaze upon a page.

Duple rhythm, then, also endows the text with the facet of lyrical prose *meter*, *without* transforming prose into verse. For although the “regular verse reading” is inherent in the quotation, it is not realized actually in terms of textual space: the rhythm is articulated in accordance with the intrinsic segmentation of the sentence and its phrases. The lack of verse lines preserves the prose of lyric, with a suggestion of regular verse inwrought into the texture for the “reading ear” to perceive and make sense of. This is also true in the case of textual instances where the rhythm only borders on metrical regularity, but does not entirely conform to it:

Miss Douce said yes, sitting with his ex, pearl grey and eu de
o B **ō** B [ô] B o **B̄** o B [ô] B **ō** o B o
Nil. (U 211: 67.)
B

Corresponding to the phrasal movement signalled by the commas, the implied offbeats between the two respective beats underline the sense of metrically regular verse rhythm embedded in

prose. However, the double offbeats necessitated by successive stresses in terms of metrical principles appear only in the ultimate phrase of the sentence, after the second pair of successive beats, leaving the first pair of beats involved in a metrically inappropriate construction. Still, the cited excerpt, situated on the fringes of metrical regularity, is perceived by the “reading ear” as a clearly patterned sentence of *verbal melos*, bordering on regular prose meter.

Miss Douce said yes,
sitting with his ex,
pearl grey and *eu de Nil*.

In addition to such occurrences, the variations of triple rhythm within patterns of duple rhythm also increase the complexities of *verbal melos* in “Sirens,” for in such instances the lyrical chant implied in triple rhythm is combined with the possibilities of lyrical prose meter inherent in patterns of regular duple rhythm.

Sour pipe removed he held a shield of hand beside his lips
 ˙ B ˘ B ˘ B ˘ B ˘ B ˘ B ˘ B
 that cooed a moonlight nightcall, clear from anear, a call
 ˘ B ˘ B ˙ B ˙ B ˘ B ˘ B ˘ B
 from afar, replying. (U 229: 854–855.)
 ˘ B ˘ B ˘

The iambic rhythm of the fifteen-beat sentence glides evenly until after the eleventh beat, where, with the appearance of the first double offbeat, triple rhythm varies the pattern, which variation is also repeated after the thirteenth beat. These two instances of triple rhythm incorporate the movement of the chant into the iambic strain, giving emphasis and drawing attention to the floating character of the near-and-far nightcall imitated by Simon Dedalus. The fifteen beats of the sentence allow for a tentative division of prose into quasi-lines of verse, making the inlaid, metrically regular pattern conspicuous:

Sour pipe removed he held a shield of hand
 beside his lips that cooed a moonlight nightcall,
 clear from anear, a call from afar, replying.

After two quasi-lines of iambic pentameter, the chant-movement of triple rhythm is relegated to the ultimate quasi-line, where it hence receives foregrounding and emphasis, for triple rhythm brings a rhythmic strain of variation into the rhythmic muster of iambs in a way which exposes the significance of the faintly floating sense of the ineffable call. Moreover, the commas inserted after the phrases “clear from anear” and “a call from afar” also highlight the association between the phrasal segmentation and the instances of triple rhythm incorporated into the iambic pattern, hence underlining the rhythmic foregrounding performed by the

variation, and giving a cue of its verbally inlaid character to the reader thereby. Therefore, regular verse lyric is embedded into prose once again, yielding a smooth overlap between the regulated movement of the carefully measured iambs of prose and the chant-movement presenting the variation of triple rhythm. In the quoted sentence, rhythmic regularity surfacing as the prose lyric of duple meter and the triple rhythm of the chant mould the music of diction in conjunction, allowing for yet another composite mode of *verbal melos* to surface within the texture of *Ulysses*.

Although the tendency to suggest rhythmic regularity reappears throughout the eleventh chapter of *Ulysses*, metrically unregulated stress-timed speech-rhythms tend to engulf such suggestions of regularity, creating uniquely indeterminate areas of lyrical prose rhythm. According to Attridge, “where regularity remains only half-realised, [...] a shadowy metrical set prevents sense and syntax from wholly determining the rhythmic character [...]”.²⁷⁵ In such instances of textural speech, metrical regularity involved in patterns of prose meter is obscured by local irregularities, which pose hindrance to the logic of recurrence and expectation without completely undermining the movement set up by the underlying rhythm. Consider the following excerpt which presents Bloom watching the sirens of Ormond bar, Miss Lydia Douce and Miss Mina Kennedy, listening to the wavesounds of a seashell.

+s	-s	-s	+s	s	+s	-s	+s	+s	-s	-s	+s
Bloom	through	the	bardoor	saw	a	shell	held	at	their	ears.	
B		ō	B	ō	B	o	B	B	ō	B	

-s	+s	-s	+s	-s	-s	-s	-s	+s	-s	-s	-s	+s
He	heard	more	faintly	that	that	they	heard,	each	for	herself		
o	B	o	B	o	(B̄)		B		(B̄)	o	B	

-s	+s	-s	-s	-s	-s	+s	+s	-s	-s	+s	-s	+s
alone,	then	each	for	other,	hearing	the	plash	of	waves,			
o	B		(B̄)		B	B	ō		B	o	B	

+s	-s	-s	+s	-s	+s
loudly	a	silent	roar.		(U 231: 934–936).
B	ō	B	o	B	

The complex sentence exhibits a tendency of placing stressed and unstressed syllables in relative unevenness after one another, suggesting the lack of a regular stress pattern. However, if read silently, the passage does testify to a sense of rhythmic gliding, which, due to the uneven

²⁷⁵ Attridge, *The Rhythms of English Poetry*, p. 322.

pattern of stresses, may be unexpected. In searching for the principles of rhythmic movement at work in the passage, its segmentation into quasi lines may once again be of aid:

Bloom through the bardoor
saw a shell
held at their ears.
He heard more faintly
that that they heard,
each for herself alone,
then each for other,
hearing the plash of waves,
loudly a silent roar.

The first sentence involving six beats of a loosely iambic strain segments itself naturally into three lines of duple verse. The second sentence continues the sequence (see quasi-line 4) largely until the relative clause, which entails three successive unstressed syllables and a single stress (“that that they heard”). The same number of successive unstressed syllables are to be found in the subsequent clause also (“each for herself”) and four successive unstressed syllables in the next (“then each for other”). Such a succession of unstressed syllables would allow for promotion (**B̄**) in a context favourable to metrical regularity, but in the given passage the phrasal rhythm bars the potential stressing of “that,” “for,” and “each,” since both an expectation of rhythmic regularity and the justifiability of an emphatic stress of sense awarded to the mentioned function words are lacking in this segment of speech. Therefore, a blurred rhythmic pattern ensues, theoretically suggesting the option of rhythmic regularity, but in point of fact overturning it. Nevertheless, the last phrase (“hearing the plash of waves”) and the last clause (“loudly a silent roar”) of the second sentence return to the loose regularity of iambs, each segment also incorporating triple verse into its quasi-line. Although the stress-patterns corresponding to quasi-lines 5–7 bar the possibility of rhythmic consistency, for the phrasal rhythm and the involved relations of sense do not encourage the regular recurrence of beats and offbeats, the rhythmic frame of the passage (corresponding to quasi-lines 1–4 and 8–9) generates a determinable movement suppressed but not eliminated by the irregularities of speech rhythm. From this follows that in spite of the inconsistent stress pattern and the lack of motivation for the promotion of function words in terms of sense-associations, the stifled regularity of the excerpt’s verbal music is undeniable: the segment displaying the metrical irregularity of stress-timed rhythm (quasi-lines 5–7) is given an indistinct rhythmic silhouette of “a shadowy metrical set” by virtue of the *potentially* promotable unstressed syllables. Lurking beyond the apparent imbalance of the phrasal stress pattern, such “a shadowy metrical set” gives rise to the faintly perceivable gliding iambic rhythms of the three quasi-lines (5, 6 and 7) of duple verse. The potential of the hence detected muster held in tension with the uneven

stress pattern of the phrasal rhythm allows for the unfolding of an idiosyncratically double-layered *verbal melos* of its own. In addition, the frame of metrical regularity (quasi-lines 1–4 and 8–9) foregrounds and maintains tension with the enclosed unevenly stressed segment of speech (quasi-lines 5–7), serving as its undercurrent, and thus allowing for the idiosyncratically doubled rhythmic character of the passage to assert its wavering verbal music. A sentence like the following illustrates the phenomenon of blurred rhythm further, in which the promise of a regular iambic pattern appears once again:

-s +s -s -s +s -s +s -s +s +s +s -s +s -s
 Miss Kennedy lipped her cup again, raised, drank a sip and
 o B ö B o B o B [ô] [ô] o B o

+s -s +s -s
 gigglegiggled. (U 213: 163–4.)
 B o B o

In this short but intricate sentence, the iambic strain of the first phrase sets up the expectation of a regular rhythmic pattern which is obscured as the succession of three adjacent stressed syllables sets in. Since the phrasal segmentation of the sentence indicated by commas detaches a single beat to constitute a verb phrase (“raised”) in itself, the hence evolving “pausing” speech-rhythm of three successive stresses (entailing the “pauses” of two implied offbeats [ô] preceding and subsequent to “raised”) inlaid into the phrasal movement of the sentence overrides the possibility of demoting the stress on “raised” into an offbeat. Such an impossibility of demotion rules out the option of even approximating a rhythmically regular sequence. The shift towards irregularity temporarily blurs the rhythmic pattern of speech, creating a lull of indeterminacy implied in the “pausing” rhythm required by adjacent stresses, and eventually gliding back into giggling iambs. Rhythmic indeterminacy involved in the blurring of regular rhythmic patterns together with the phenomena of rhythmic variation, regular verse rhythm in prose (prose meter) and the specificities of phrasal movement encountered thus far signal the essential directions of rhythmic ordering that develop *verbal melos* in the eleventh chapter of *Ulysses* into a complex and inimitable fabric of lyrical prose.

The foregoing occurrences of the music of diction have already demonstrated that the phrasal rhythm of speech is often of fundamental importance in moulding the verbal rhythm of prose, indeed, it is considered the fundamentally “artistic rhythm of prose” by Wellek and Warren. The significance of phrasal rhythm in reading the rhythmic patterns of prose is also

underlined by Derek Attridge’s following assertion: “[t]he rhythmic patterning of syllables – and its relation to metrical forms, if any – needs to be considered in relation to [...] phrasal movement [...].”²⁷⁶ In fact, the phrasal rhythm of speech *melos* may serve as the fundamental principle of organization regarding prose *melos*. As cited and also shown above, in the speech rhythm of prose, determined by phrasal movement, the number of unstressed syllables between stresses varies, allowing for metrically irregular organizations of rhythm to emerge. Speech rhythm, serving as a fundament for “the music of the spoken phrase,”²⁷⁷ being rooted in phrasal movement and its metrically irregular stress patterns, comprises one of the facets of verbal music in lyrical prose. Regarding prose *melos*, one of its fundamental features is its being fashioned according to “the process or movement of thought,”²⁷⁸ which bears upon the diverse modes of its rhythmic manifestations. The phrasal movement of speech rhythm and the related movement of thought in prose combine to create a mode of diction that comprises an unconventionally moulded layer of the lyrical texture that is *Ulysses*. As the foregoing examples have shown, phrasal movement in lyrical prose is capable of suspending, disrupting or blurring regular rhythmic patterns, but also of providing signals of rhythmic variation with the help of punctuation.

The mentioned specificities support the notion of Michael Short and Geoffrey Leech, namely that “written prose has an implicit, ‘unspoken’ intonation, of which punctuation marks are written indicators.”²⁷⁹ In the “Sirens” chapter of *Ulysses*, the phrasal movement of prose also has a tendency to allow for the metrically irregular speech rhythms to govern the arrangements of diction, giving exclusive precedence to the verbal music of stress-timed rhythm over a metrically conceived regularity.

-s +s -s +s -s -s -s +s -s -s +s +s -s
They **l**istened. **T**ankards and miss **K**ennedy. **G**eorge **L**idwell,

+s s -s -s +s -s +s s -s +s -s +s -s +s
eyelid well **e**xpressive, **f**ullbusted **s**atin. **K**ernan. **S**i.

(*U* 233: 1038–1039 [highlights mine – D. V.])

The uneven spacing of stressed syllables (set in semi-bold type) exposes how phrasal movement resists rhythmic regularity. The cited passage, constituting an individual paragraph within the

²⁷⁶ Attridge, *Poetic Rhythm*, p. 180.

²⁷⁷ Welsh, *Roots of Lyric*, p. 241.

²⁷⁸ Frye, *Anatomy of Criticism*, p. 266.

²⁷⁹ Leech and Short, *Style in Fiction*, p. 173.

text, consists of five end-stopped sections of varying length and grammatical status, ranging from one-word non-sentences²⁸⁰ (such as “Kernan”) through fragmentary sentences (“Tankards and Miss Kennedy”) to three phrases. Such a variety suggests a sense of irregularity already, which, coupled with the imbalanced appearance of stressed syllables from a metrical point of view, and the scarcity of alliterative options and rhymes (the exception being “Lidwell” and “eyelid well”) firmly asserts liberty from patterns of regularity.

They listened. (1)
 Tankards and miss Kennedy. (2)
 George Lidwell, (2)
 eyelid well expressive, (2)
 fullbusted satin. (2)
 Kernan. (1)
 Si. (1)

The paragraph arranged in lines of quasi-verse implies that in the cited excerpt a mode of free verse would be conceivable, while regular verse rhythm remains absent. However, it is also to be discerned, that the passage, segmented by full stops and commas, exhibits symmetry in terms of the number of main stresses (their number indicated in brackets beside each line of quasi-verse) distributed among the seven segments established by way of punctuation. While the first, the sixth and seventh segments are endowed with only one main phrasal stress, the second, the third, the fourth and the fifth segments testify to two main phrasal stresses each.²⁸¹ In this way, the unevenness experienced in terms of rhythmic patterns is countered by the phrasal distribution of stresses, which distribution may make the reader aware of a framing symmetry (1–2–2–2–2–1–1). Along such lines, it is justifiable to claim that the texture of the passage is woven in terms of phrasal stresses that determine its “‘unspoken’ intonation,” granting a loose regularity of verbal music that is neither that of prose nor that of verse, but which is, nevertheless, heard by the “reading ear” as the lyric of prose.

The “‘unspoken’ intonation” involved in speech-rhythm determined by phrasal stresses is also fundamental to other passages, or parts of passages, in the eleventh chapter of *Ulysses*, such as the following:

+S -S -S -S +S +S +S -S +S -S -S +S -S +S
Blind he was she **told** **George** **Lidwell** **second** I **saw**. And **played**

²⁸⁰ Non-sentences “cannot be analysed grammatically as sentences. [...] Most non-sentences can be analysed not in terms of sentence structure, but in terms of phrase structure.” Sidney Greenbaum and Gerald C. Nelson, *An Introduction to English Grammar* (London and New York: Routledge, 2009), p. 104.

²⁸¹ The emphatic stress on “well” in the fourth quasi-line and the secondary stress on “bust” in “fullbusted” (fifth quasi-line) are optional, therefore, they are not considered to be main phrasal stresses in the present interpretation.

-S -S +S -S -S +S -S +S

so ex**qui**sitely, **treat** to **hear**. (*U* 237: 1212 [highlights mine – D. V].)

Although the entire second sentence of the quotation preserves the already recognized movement of double phrasal/clausal stresses providing the loose rhythmic context for the stress-timed rhythm of speech to inhabit, the first two phrases of the first sentence (“Blind he was she told George Lidwell”) reveal a quirkier character. After the initial stress, three more stresses follow three unstressed syllables, making the irregular distribution of stresses apparent – for the first phrase (“Blind he was”) receives only one stress, while the second phrase (“she told George Lidwell”) acquires three successive stresses. Such rhythmic imbalance is endowed with further complexity inasmuch as the unstressed syllable “was” is in a rhythmic position where it may receive promotion into a beat, becoming an emphatic stress of affirmation, rooted in the sense and significance of the word itself: “Blind he *was* she told George Lidwell [...]” The proliferation of stresses slows the movement of the sentence itself, giving regretful emphasis to the words of Miss Douce concerning the blind stripling of the novel, an enigmatic and symbolic figure, literally tapping his way through the text. The closely placed stresses of the first sentence make the rhythmic movement heavy, contouring an imbalanced but marked cadence of speech which makes sense conspicuous in its particular context. The mournful rhythmic movement of regretful emphasis concerning the unfortunate lot of the blind stripling unfolds as a strain of the music of diction, the music inherent in the irregular speech rhythms of emotions, carving untraceable motifs of sensibility into the lyric of prose.

Moreover, the placing of stressed words within a sentence or passage also gains significance in unfurling yet another facet of lyrical prose in terms of rhythm, for it encompasses an important phenomenon of speech in the “Sirens” episode, namely, the continued succession of stresses within one or more sentences.

Bald deaf Pat brought quite flat pad ink. Pat set with ink pen quite flat pad. Pat took plate dish knife fork. Pat went. (*U* 229: 847–848.)

The succession of monosyllabic content words²⁸² creates a monotonous rhythm of stresses, which, unlike the curves of intonation involved in speech rhythm, is more aligned to the measured beats of music. In this mode of lyrical prose rhythm, musical diction is once again²⁸³ incorporated into the music of diction. Due to the strings of monosyllables, rhythm suggests isochrony characteristic of music. Still, the defining muster of rhythm arises fundamentally from the articulation of the words themselves performed by the “inner ear” in conjunction with

²⁸² The sole exception being “with,” which also receives stress due to the pressure of the phrasal movement.

²⁸³ Like in the case of the triple rhythm of chant, see above.

sight, which also signals the essentially verbal basis of rhythmic movement. Taking into consideration David Crystal's formulation once again, according to which the pitch of vowel sounds (language) is relative, while musical pitch is absolute, the interpretation of the passage may not be relevant to the unfurling of the texture if conceived in terms of the tonality of music. However, the strong strain of monosyllabic stressed words forces itself onto perception as a musically measured succession of syllables, equal in duration. Such a composite movement of verbal music, exhibiting musical isochrony inwrought into verbal articulation, may actually develop fabrics of lyrical prose, inasmuch as the rhythm locates the sense of the gestures in itself, revealing the music lurking in the movements of everyday life. The movements of Pat, the waiter, are, therefore, displayed by virtue of the hence shaped rhythm in their unavoidably mechanic manner, which no description would be able to portray more aptly.

The "pausing" succession of stresses is also a mode of the "musical music" of diction, combining the "pausing" rhythm of speech with the musically measured succession of stresses equal in duration.

+s +s +s +s +s +s

Will? You? I. Want. You. To. (*U* 234: 1096.)

[ô] [ô] [ô] [ô] [ô]

The succession of end-stopped monosyllabic words creates a metrically irregular string of one-word non-sentences, not allowing for the demotion of any of the stresses to comprise a pattern approximating regularity due to the manner of segmentation applied. Thus, although the six non-sentences do not compose a metrically regular pattern, the end-stopped non-sentences require a separating "pulse" after each stress, inviting "virtual offbeats"²⁸⁴ to partake in the rhythmic scheme. The "pulses," making the verbal movement pause between the segments of non-sentences, retain the speech-character of the sequence coupled with musical rhythm, i.e. with the rhythmically isochronous stresses of monosyllables. Such modes of the "musical music" of diction clearly contribute to the diversified rhythmic character of the episode, exhibiting the idiosyncratic nature of speech rhythms combined with the rhythm of music in the context of lyrical prose. For in the two latter instances, the rhythm of speech is adjusted to fit the "musical music" of diction, while in terms of the two former examples above we saw how the movement of speech proclaimed its self-sufficiency and flexibility, allowing for an unregulated diversity of rhythmic shapes and with it, a subtly differentiated approach of rhythmic sensibility lurking within phrasal movement.

²⁸⁴ Derek Attridge applies the term "virtual offbeat" to "stressed beats separated by a perceived offbeat." Attridge, *Poetic Rhythm*, p. xiii.

The various manners of rhythmic patterning in the eleventh episode of *Ulysses* have shown us how diverse combinations may allow the music of diction to manifest itself and thus to draw attention to the speech and the sense relations of the eminent text, shifting emphasis onto specific relations of textural speech and laying bare the modes of lyrical prose therein. Rhythmic suspension, variation, contiguity and blurring, chant and speech rhythm, meter in prose, phrasal movement, but also the “musical music” of diction manifest their significance throughout the episode. Not for the sake of demonstrating the virtuosity of the author, but to reveal the kind of rhythmic transformations language is capable of in terms of the music involved in the way relations of sense are articulated. Such transformations signal the fundamental modes of diction from which the lyrical character of prose in *Ulysses* unfurls. The music of lyric, therefore, is not restricted to the metrically regular stanzas of verse but expand to those facets of the eminent text which set up meaningful relations between sound and sense in prose.

2.2. “That is how poets write, the similar sounds” (U 125: 64.)

As Bloom’s silent thought concerning the similarity of sounds in poetry call attention to it, meaningful relations between sound and sense are not set up in terms of rhythm only. Rhythm itself may contrive euphonious relations of sound. As Fry makes it explicit: “[i]n babble [or verbal *melos*], rhyme, assonance, alliteration, and puns develop out of sound-associations. The thing that gives shape to the associating is what we have been calling the rhythmical initiative [...]”²⁸⁵ The euphonies of sound incorporated into the texture by the “rhythmical initiative” are, once again, understood in terms of the *phon(et)ic* sounds of speech, not with regard to the *tonal* sounds of music. “[T]he essence of Joycean onomatopoeia in ‘Sirens’ is thus not that it *represents* music iconically, but that it *makes* music linguistically and all by itself.”²⁸⁶ Although by Joyce’s contention, the eleventh episode was aimed to present the fugal structure of music, the texture itself, in its essentially verbal nature, testifies to the claim that ‘Sirens’ “is neither a *fuga per canonem* nor any other explicit musical form and [...] its most music-like part is the introduction, a kind of overture that introduces ‘themes,’ that is, words and fragments of sentences that will recur in their proper context later in the episode.”²⁸⁷ Jean-Michel Rabaté

²⁸⁵ Frye, *Anatomy of Criticism*, p. 275.

²⁸⁶ Andreas Fischer, “Strange Words, Strange Music: The Verbal Music of Sirens,” p. 258. [italics in the original – D. V.]

²⁸⁷ Andreas Fischer, “Strange Words, Strange Music: The Verbal Music of Sirens,” p. 249. [italics in the original – D. V.]

duly emphasizes therefore “that classical rhetorics can describe all [the] musical figures as well, if not better than, the vocabulary of musicology.”²⁸⁸

The facet of the music of diction presented by textual euphony constitutes yet another layer of lyrical prose then, manifesting itself throughout *Ulysses*, most conspicuously in the “Sirens” episode. “The difficulties in the way of giving prose itself something of the associative concentration of poetry are enormous, and not many prose writers, apart from Flaubert and Joyce, have consistently and resolutely faced them.”²⁸⁹ On the basis of the line of thought demonstrated above, “poetry” is not restricted to verse, and prose is by no means prosaic. On the contrary, the eminent text of a work of literature may be poetic prose, capable of manifesting a sense of lyricality in its music of diction. As T. S. Eliot elaborates,

The music of a word is [...] at a point of intersection: it arises from its relation first to the words immediately preceding and following it, and indefinitely to the rest of its context; and from another relation, that of its immediate meaning in that context to all the other meanings which it has had in other contexts, to its greater or less wealth of association.²⁹⁰

The textual associations of sound creating sound patterns in prose do testify to an associative lyrical concentration in *Ulysses*. Such associative lyrical concentration rests partly on the phenomenon of recurrence. “[T]he two words for recurrence, rhythm and pattern, show that recurrence is a structural principle of all art [...]”²⁹¹ As Gerard Manley Hopkins formulates it, “repetition [...] of the inscape²⁹² must take place in order to detach the mind.”²⁹³ Repetition implied in rhythm and verbal patterns shapes the essential paths of the eminent texture in line with which the reader attempts to unfurl potential relations of sense. David I. Masson elaborates this aspect further in the following way: “in fact [...] the impression of the shape of words, neutralized by their use of everyday speech and writing, is re-activated by such devices as assonance and alliteration.”²⁹⁴ Recurrence in rhythm and patterns is, therefore, a decisive verbal phenomenon which lays the basis for manifestations of the lyric mode, both in verse and prose. It is a phenomenon which allows for the foregrounding of the diverse modes of speech it modulates, thus signalling the eminence of the verbal texture. “Language’s ‘poetic’ function, it

²⁸⁸ Jean-Michel Rabaté, “The Silence of the Sirens,” *James Joyce: the Centennial Symposium*, ed. by Morris Beja, Phillip Herring, Maurice Harmon, David Norris (Urbana and Chicago: University of Illinois Press, 1986), pp. 82–83.

²⁸⁹ Frye, *Anatomy of Criticism*, p. 277–278.

²⁹⁰ T. S. Eliot, “The Music of Poetry,” *On Poetry and Poets* (New York: Farrar, Straus and Cudahy, 1957), p. 25.

²⁹¹ Frye, *Anatomy of Criticism*, p. 251.

²⁹² “Inscap is Gerard Manley Hopkins’ term for the pattern of attributes in a physical object that gives it at once both its individuality and its unity.” “Inscap and Instress,” *The New Princeton Encyclopedia of Poetry and Poetics*, p. 609.

²⁹³ Gerard Manley Hopkins, *The Note-books and Papers*, ed. by Humphry House (Oxford: Oxford University Press, 1937), pp. 242–248, cited in David I. Masson, “Vowel and Consonant Patterns in Poetry,” p. 213.

²⁹⁴ David I. Masson, “Vowel and Consonant Patterns in Poetry,” p. 213.

will be remembered, promotes ‘the palpability of signs.’ As a result it systematically undermines the sense of any ‘natural’ or ‘transparent’ connection between signifier and signified, sign and object.”²⁹⁵ Moreover, the self-manifestation of the linguistic sign as an anchor of sense does not only undermine the notion of verbal transparency, but potentially may also defy the relations of syntactic conformity. Verbal associations create their own framework which is rooted in syntactic relations, but do not necessarily comply with the established rules concerning syntax. “[N]ew units” are fashioned according to “phonic patterns (variation/permutation/echo/symmetry) which, as it were, interfere with, subvert and often replace the syntactic framework of the sentence.”²⁹⁶ Here does the significance of “agrammaticality” manifest itself in its lyrical facet.

Patterns of recurrence involving sound and word sift and filter through²⁹⁷ fragments of conversations, silent thoughts and narratorial speech in the eleventh episode, allowing for the development of associative lyrical concentration.

Pat is a waiter hard of his hearing. Pat is a waiter who waits while you wait. Hee hee hee hee. He waits while you wait. Hee hee. A waiter is he. Hee hee hee hee. He waits while you wait. While you wait if you wait he will wait while you wait. Hee hee hee hee. Hoh. Wait while you wait. (*U* 230: 216–219.)

As it is noticeable, the cited passage is dominated by the reappearance of specific sounds, but also by that of syllables, words and phrases. Thus, besides the euphony of alliteration and consonance, verbal schemes also unfold within the texture. Schemes, as Leech and Short call attention to it once again, are “foregrounded repetitions of expression.”²⁹⁸ The interplay between the recurrence of sound and the repetitions of expression creates the music of diction within the passage that (coupled with the appearance of the muster of triple rhythm) exhibits the character of the chant.

Pat is a waiter hard of his hearing.
Pat is a waiter who waits while you wait.
Hee hee hee hee.
He waits while you wait.
Hee hee.
A waiter is he.
Hee hee hee hee.
He waits while you wait.
While you wait if you wait he will wait while you wait.
Hee hee hee hee.
Hoh.

²⁹⁵ Terence Hawkes, *Structuralism and Semiotics* (London: 1977), p. 86, cited in Derek Attridge, “Language as Imitation: Jakobson, Joyce and the Art of Onomatopoeia,” *MLN* 99. 5 (December 1984), p. 1138, Note 15.

²⁹⁶ André Topia, “‘Sirens’: The Emblematic Vibration,” *James Joyce: the Centennial Symposium*, ed. by Morris Beja, Phillip Herring, Maurice Harmon, David Norris (Urbana and Chicago: University of Illinois Press, 1986), p. 77.

²⁹⁷ Susan Mooney, “Bronze by Gold by Bloom: Echo, the Invocatory Drive, and the ‘Auteur’ in ‘Sirens,’” *Bronze by Gold: The Music of Joyce*, ed. by Sebastian D. G. Knowles (New York and London: Garland Publishing Inc., 1999), p. 231.

²⁹⁸ Leech and Short, *Style in Fiction*, p. 66. Notes on the categories (x).

Wait while you wait.

Segmenting the passage on the bases of its end-stopped units, the above row of lines exhibit themselves and hence the scheme of recurrence they create. The combination of free verbal repetition and exact verbal repetition in equivalent positions – or what Leech²⁹⁹ distinguishes as free repetition and verbal parallelism – creates a scheme of recurrence that reminds one of the verses and refrains of song, with its potential of becoming a chant originating from its rhythmic muster. John Hollander points out that along “a spectrum or scale of lexical or syntactic variation, or of rhythm of recurrence (at regular or irregular intervals) [...] particular applications of refrains in poems might be arrayed.”³⁰⁰ Accordingly, the cited prose passage from “Sirens” reveals a design of recurrence which endows it with the feature of the lyrical refrain, for, as Helen Dubrow makes it explicit, “[t]he versions of repetition – the recurrence of a refrain, a word, an action – [...] are [...] characteristic of lyric [...].”³⁰¹ Such a significance of refrain in the passage reveals that the interpretation of this sequence as an ironic chant concerning Pat, the waiter, proves to be fruitful also apart from the rhythmic aspect. All the more so, as its verbal schemes and associations of sound bear out the main threads of sense. The prose chant begins with two *anaphoric* sentences involving “Pat is a waiter” almost as if to set the theme of the chant, but at the same time issuing explanatory variations on the mentioned theme (“hard of his hearing,” “who waits while you wait”), exposing Pat from more than one aspect. The variation of the verb phrase “waits while you wait” is further developed into a pattern of its irregular reiterations, entwined with the punningly onomatopoeic sentence “Hee hee hee hee,” similarly appearing within the scheme of free repetition. Both of these verbal constructions invite extensions, reductions and transformations of expression throughout the entire passage. The phonic allusion of “hee” to “he,” and the former’s onomatopoeic sense of laughter is one of the sound relations dominating the excerpt, also correlated by way of alliteration with the phrase “hard of his hearing” due to its initial fricative /h/ phonemes.³⁰² The other conspicuous sound relation is the recurring appearance of the alliterating /w/ glide implied in a scheme of *polyptoton*, “[t]he repetition of a word with varying grammatical inflections,”³⁰³

²⁹⁹ Geoffrey N. Leech, *A Linguistic Guide to English Poetry* (London and New York: Longman, 1991), p. 77 and p. 79.

³⁰⁰ John Hollander, “Breaking into Song: Some Notes on Refrain,” *Lyric Poetry Beyond New Criticism*, edited by Chaviva Hošek and Patricia Parker (Ithaca and London: Cornell University Press, 1985), p. 77.

³⁰¹ Heather Dubrow, “Lyric Forms,” *The Lyric Theory Reader: A Critical Anthology*, edited by Virginia Jackson and Yopie Prins (Baltimore: Johns Hopkins University Press, 2014), p. 121.

³⁰² Phon(et)ic analyses with regard to the sound patterns involved in the cited excerpts are based on the theoretical explanations in Ádám Nádasy, *Background to English Pronunciation* (Budapest: Nemzeti Tankönyvkiadó, 2006), especially pp. 99–105 and pp. 176–184.

³⁰³ Leech, *A Linguistic Guide to English Poetry*, p. 82.

entailing instances such as ‘wait,’ ‘waits,’ ‘waiter.’ In addition, the function words ‘while’ and ‘will,’ likewise displaying an initial /w/ glide, also become enmeshed in the mentioned alliterative muster, maintaining the verbal movement. The hence entwining and crossing threads of sound patterns and verbal schemes create the music of diction anchored in repetition and rooted in the ironically lyrical character of a hence evolving chant, demonstrating that sound and sense are indeed indissociable. Considering that sound patterns and schemes of expression often, though not always, foster one another,³⁰⁴ the forthcoming section will treat phenomena of both, laying emphasis first on the former, to be followed by an exploration of the latter.

The theme of Pat, the waiter, is itself recurrent throughout the “Sirens” episode. In more than one segment of the texture, like the ones incorporating the Pat-theme, the major principle of diction conceiving lyrical prose proves to be the euphony of sounds, i.e. the *patterning* of verbal sound, while verbal *schemes* tacitly support the creation of such patterns.

Braintipped, cheek touched with flame, they listened feeling that flow endearing flow over skin limbs human heart soul spine. Bloom signed to Pat, bald Pat is a waiter hard of hearing, to set ajar the door of the bar. The door of the bar. So. That will do. Pat, waiter, waited, waiting to hear, for he was hard of hear by the door. (U 230: 668–672.)³⁰⁵

Observing the letters set in semi bold, chains of association such as alliterations, rhymes and instances of consonance exhibit themselves, making the “reading ear” perceive the subtly euphonic music of diction inlaid within the textural arrangement seemingly “recounting” trivial observations and occurrences. The euphonic chains of diction may be revealed by pointing out the specific words involved. “Tipped” in “Braintipped” both alliterates and rhymes with “touched,” which, in turn, rhymes with “listened.” Meanwhile, between “touched” and “listened” another chain commences beginning with “flame” alliterating with “feeling” and “flow,” the latter echoically repeated. Between the two repeated words “endearing” is inserted, which rhymingly echoes, in turn, the inflection of “feeling.” Within the sequence “over skin limbs human heart soul spine,” “skin” associates with “soul” and “spine” – but also with “signed” of the next sentence – by way of alliteration, while “limbs” relates to the immediately succeeding “human” due to their common /m/ phoneme. Simultaneously, the correlation between “human” and “heart” is once again alliterative. The number of the hence fashioned chains are increased within the quoted passage by way of alliterating /p/, /h/, /ð/ and /w/ sounds, the rhyming of “ajar” and “bar,” but also by the consonance between “ajar,” “door” and “bar,” and between “hear” and “door.” Last but not least, it is also to be mentioned that liquid /l/

³⁰⁴ See Leech, *A Linguistic Guide to English Poetry*, pp. 75–76.

³⁰⁵ All highlights in semibold and all underlinings were added by myself – D. V.

phonemes enrich the sequence, endowing the texture with a soft strain of sound which also implies a modulation of sense towards the suggestion of mildness, with a bit of almost customary irony at the end: flame–listened–feeling–flow–limbs–soul–Bloom–bald. Such subtly devised chains of euphony endow the text with a mold of variegated recurrence which surfaces in the verbal music of the texture without any definite muster of expectation, allowing for a mode of lyrical subtlety and associative freedom.

However, free repetition, as the verbal scheme of recurrence, also makes its appearance in the cited excerpt, supporting, as pointed out above, the lyrical patterning of sound. The underlined segments of the passage demonstrate the words and expressions embraced by schemes of free repetition (“Pat,” “hard of hear[ing],” “the door of the bar”) and, in two instances reveal the presence of *polyptoton* (“waiter,” “waited,” “waiting”) – just like in the segment quoted above, owing to the common theme (Pat) –, but also that of *homoioteleuton* (“feeling,” “endearing,” “hearing,” “waiting”), i.e. “the repetition of the same derivational or inflectional ending on different words.”³⁰⁶ Schemes of free repetition and parallelism indicate that such constructions actually aid the ordering of sounds into patterns by providing measures of recurrence, but they do not dominate the passage to the extent that the subtle dynamism of sound associations could be restrained by any anticipatory muster. The carefully developed interplay between sound associations and verbal schemes allows for a texture to surface which gives one the fleeting sense of lyric embedded into verbal echoes at given locations, making hence a complex and lasting impression of prose sounding the music of diction.

Moreover, the associative concentration developed by virtue of the entwining patterns of sound also mark eminent associations of sense within the excerpt. The sequence of braintipped–touched–listened orient the reader on the perceptual–emotive character of sounds as they affect the hearer. The crossing thread of flame–feeling–flow relates to and reinforces this perceptual-emotive sense of sound, also extending and shifting the determining aspect of sense towards the processual flow of emotion through the body, over limbs–human–heart, ending in soul–spine–signed. These few examples from those outlined above demonstrate well that euphony is never merely a play of words but is a facet of poetry within the plane of which the perceptual, the interpretive and the emotive are bound. As Shelley puts it, “[s]ounds as well as thoughts have relations both between each other and towards that which they represent, and a perception of the order of those relations has always been found connected with a perception

³⁰⁶ Leech, *A Linguistic Guide to English Poetry*, p. 82.

of the order of the relations of thought.”³⁰⁷ That is also to say that the seeming description of trivial observations and occurrences is actually an excerpt of lyrical prose both in the sense of its sound patterns, verbal schemes and its hence created associations of thought, which make any conception of a plot redundant – for these associations are not oriented upon the elaboration of a plot.

The theme of Pat, the waiter hard of hearing, receives further variation in terms of sound patterns like the following:

Pat paid for diner’s **popcorked bottle**: and over tumbler, tray and **popcorked bottle** ere **he** went **he** whispered, bald and **bothered**, with miss Douce. (U 217: 317–319.)

Apparently, alliterations and associations of words beginning with and involving /p/ (“Pat paid,” “popcorked”), /t/ (“bottle,” “tumbler, tray,” “went”), /b/ (“bottle,” “bald,” “bothered”) and /w/ (“went,” whispered”) create a gently tiptoeing-tapping verbal music of consonantal stops (/p/, /t/, /b/) and glides (/w/) which exhibits the character of lyrical prose in the sense that the music of diction heard by the “reading ear” in the sound patterns articulates a specifically devised web of associations, allowing the hence woven texture to assert itself in its relations of locally devised sense. In other words, the cited patch of verbal *melos* is actually a segment of lyrical speech in the patterns of which a particular assortment of thoughts is localized. The movements and gestures of Pat, the objects he is preoccupied with gain contours of sense anchored in the associations of sound, making the reader gain insight into a specific context of human behaviour in a particularly ordained mode of diction. André Topia highlights that fragments of the text give cues of the equally fragmentary conception of figures, who “never appear as homogeneous units.”³⁰⁸ Differently put by Topia himself, “[p]articularly striking in the ‘Sirens’ chapter is the process of dislocation and fragmentation of the figures, and more precisely the dissemination of the bodies into isolated, autonomous parts.”³⁰⁹ Pat–paid, tumbler–tray, went–whispered, bald–bothered constitute the main relations of euphony within the sentence, performing the lyrical concentration of sound and the dissemination of Pat’s figure into gestures and attributes at the same time. In this way, the associations of sound reveal sense relations which make one think about the diverse impressions made by a specific figure. Euphony, in such terms, articulates a facet of verbal music that, once again, assigns the sentence its character of sense without any aim to construe a plot whatsoever. Finally, it is not by chance that the expression “popcorked bottle” and the personal pronoun “he” are the only instances of

³⁰⁷ Shelley quoted by David Lodge in *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel* (London, etc: Routledge & Kegan Paul, 1984), p. 24.

³⁰⁸ André Topia, “‘Sirens’: The Emblematic Vibration,” p. 76.

³⁰⁹ André Topia, “‘Sirens’: The Emblematic Vibration,” p. 76.

free verbal repetition to be found in the citation, for the reduced application of such verbal schemes contributes to the measured segmentation of the phrases without governing their variegated patterns of sound that demonstrate a mode of lyric portrayal in *Ulysses*.

The tendency of sound associations to constitute the primary principle of organization concerning the music of diction exposes itself all the more in the subsequent passage of the “Sirens” episode. It describes the singing of a “voiceless song”: “the lyrics themselves are not being sung since the music is merely being played on the piano,”³¹⁰ presumably by Simon Dedalus.

A **duodene** of **birdnotes** chirruped **bright treble** answer under sensitive hands. **Brightly** the keys, all twinkling, linked, all harpsichording, called to a voice to sing the strain of dewy morn, of youth, of love's leavetaking, life's, love's morn. (*U* 217: 323–326.)

A loose string of stops – /d/ sounds – (**duodene**–**birdnotes**–chirruped) is linked to an equally loose sequence of nasal /n/ phonemes (“**answer under sensitive hands**”) by way of an intermediary of two words incorporating the sounds of /t/ stops and /r/ liquids (“**bright treble**”), the liquids also having their precedents in “**birdnotes chirruped**.” Already in the first sentence, then, telling about the first keys of faintly heard music, significant verbal variation surfaces in terms of consonantal association, presenting the alternation of halts – presented by stops – and a re-emerging flow – presented by liquids –, hence proposing a self-sufficient muster of the music of diction, the sense of which is not imitative of music but suggestive of music in its own terms. The linking adjectival phrase “bright treble” is echoed by “brightly” at the onset of the next sentence, with which word, at the same time, a loose arrangement of liquid /l/ sounds (**Brightly**–**all**–**twinkling**–**linked**–**all**–**called**) commences, intertwined with the reappearing nasal /n/ phoneme in two words (**twinkling**–**linked**), the patterning of which is sustained until the very end (**twinkling**–**linked**–**harpsichording**–**sing**–**strain**–**morn**). In the ultimate section of the hence established texture of consonantal sounds, an alliterating thread of liquids once again resurfaces (love–leavetaking–life–love), sealing the lyric of the passage, for thus, the smoothness of liquids shapes the wistfully unfolding relations of love and life. The underlined words and expressions testify to a number of underlying verbal schemes involving free repetition (the repetition of “all,” “of,” “love’s” and “morn”), but also an instance of *homoioteleuton* (“twinkling,” harpsichording”), which strengthens the threaded pattern of euphony, once again, without defining it. Corresponding to this interpretation, euphony and verbal schemes in conjunction with the phrasal movement of speech signalled by punctuation may segment the passage into quasi-verse lines in the following way:

³¹⁰ Zack Bowen, “The Bronzegold Sirensong: A Musical Analysis of the Sirens Episode in Joyce’s *Ulysses*,” *Bloom’s Old Sweet Song: Essays on Joyce and Music* (Gainesville, etc.: University Press of Florida, 1995), p. 32.

A duodene of birdnotes chirruped
 bright treble
 answer under sensitive hands.

Brightly the keys,
 all twinkling,
 linked, all harpsichording,
 called to a voice to sing
 the strain of dewy morn,
 of youth,
 of love's leavetaking,
 life's, love's morn.

By way of making the reader experience the song of words – with the aid of the “reading ear” – instead of the song of musical tones, the character of lyric poetry is displayed both in terms of the theme and the threads of euphonious articulation which are brought to bear on the “associative concentration” of sound and sense. “The echoic transformation and repetition of sounds and voices mark the beginning of each little new happening within the episode, as well as the prolongation, reverberation and recall of action and thought.”³¹¹ From the chirruping of “birdnotes” through the “bright treble” and the “harpsichording” of the keys to the calling of the singing voice, the music of diction unfurls a lyrically concise rendering of an equally lyrical context of listening to music, which receives its further extension in the imaginative textual evocation of the actual words of the genuine lament played by the piano: – *The dewdrops pearl...* (*U* 217: 327.)

More than once, the euphony of verbal *melos* in the “Sirens” episode makes a characteristic movement or gesture apparent, whereby sound patterns present their associations in terms of lyric portrayal, as demonstrated already concerning a passage related to the preoccupations of Pat (*U* 217: 317–319). As Susan Mooney puts it, “in ‘Sirens,’ sounds are often emblematic or synecdochic of a person’s action.”³¹²

She smilesmirked supercilious (wept! aren’t men?), but, lightward **gliding**, mild she **smiled** on Boylan. (*U* 219: 416–417.)

The lyric portrayal of Miss Douce’s gestures involves the hissing alliteration of sibilant /s/ sounds, which, in conjunction with the sense of the phrase, suggest a manner of haughty pride, an impression strengthened by a reiterated former remark in parentheses: “wept! Aren’t men?” The subsequent interplay between strings of liquid /l/ phonemes and /d/ stops (**lightward–gliding–mild–smiled**) subdue the former overtones of lyric portrayal and hint at Miss Douce’s (whose very name is ‘mild’) infatuation with Blazes Boylan. Such doubleness of temperament associated with the gestures of Miss Douce may only be inferred from the correlations between

³¹¹ Susan Mooney, “Bronze by Gold by Bloom: Echo, the Invocatory Drive, and the ‘Auteur’ in ‘Sirens,’” p. 231.

³¹² Susan Mooney, “Bronze by Gold by Bloom: Echo, the Invocatory Drive, and the ‘Auteur’ in ‘Sirens,’” p. 232.

the specified patterns of sound and the therein anchored sense relations of the texture, the arrangements of euphony outlining the sense and significance of the words in their interrelations. As R. P. Blackmur formulates it, “written words sound in the inward ear of [the] reader, and so play upon each other by concert and opposition and pattern that they not only drag after them the gestures of life but produce a new gesture of their own.”³¹³ Though showing similarity regarding one pattern of sound encountered in the previous example, the following sentence makes completely different sense with regard to a gesture of mood distinctive of Miss Kennedy:

Sauntering sadly, gold no more, she twisted twined a hair. (*U* 212: 82.)

The sibilant /s/ phonemes alliterate in “Sauntering sadly” just like in “smilesmirked supercilious” cited in the sentence above. However, the sad sauntering is different from the supercilious smirk by nature of the mood it contours, for the words themselves refer to different motions, attitudes, bearings. The silent gloom of Miss Kennedy is in poignant contrast with Miss Douce’s intimated conceit. In addition, the pointed, short /ɪ/ phonemes in “supercilious” make the phonetic movement faster, while the long, back, rounded /ɔ:/ in “sauntering” and the often lengthened /æ/ in “sadly” slow the movement, also signalling a difference between gloomy ambling and a dismissive sneer. The “base barreltone” (*U* 126: 118) voice of Ben Dollard is insinuated likewise in the following sentence:

Over their voices Dollard **bassooned** attack, **booming** over **bombarding** chords: (*U* 222: 528–529.)

The bombarding bilabial stops of /b/ phonemes and the bilabial nasal /m/ sounds, besides the length of the back, rounded /u:/ vowels mark the “deepsounding” (*U* 211: 39.) voice of the mentioned gentleman and also his manner of singing. Indeed, the interplay of sounds actually present the voice as a textual experience. In the sense unfurled with regard to the three examples above, lyrical portrayal by way of the euphony of sounds is not necessarily a symmetrical and measured cadence of sound in verse, but may also be a phonetically patterned prose rendition of a gesture or a facet of temperament which, in its eminence, exhibits the possibilities implied in verbal *melos* apart from verse. When lyrical prose *melos* contours a particular manner of speech it also reveals a specific mood and attitude, establishing relations of sound and sense thereby which yield insight into a situation or mould the locally devised order of thoughts. We have already seen how Miss Douce’s gestures and attitude were exposed by carefully devised patterns of sound. The context of Miss Douce’s sensibility is further developed in the following example. The alliteration of successive liquid /r/ sounds in the following sentence gives a

³¹³ R. P. Blackmur, *Language as Gesture: Essays in Poetry* (New York: Columbia University Press, 1981), p. 13.

querulous edge to Miss Douce's reply made to one of Miss Kennedy's suggestions, and, therefore, suggests her particular manner of speech once again, which implies a distinctive mindset:

—Those things only bring out a rash, replied, reseated. (*U* 213: 124.)

The alliterating consonants create the impression of a constant snarl, matching the “supercilious smirk” of her smile, but also fashion a piece of musical diction which hence appears to manifest itself as a concisely and euphoniously lyrical gesture of attitude. Gesture, manner, mood and attitude receive focus in *Ulysses* in a way that is not meant to contribute to a plot, but to show the significance of lyrical concentration within a prose text.

In this vein, onomatopoeic instances of speech also present sound gestures of sense, offering yet another prominent verbal phenomenon of lyrical prose in the eleventh episode of *Ulysses* to consider. Most conspicuously, onomatopoeia, like the stress-timed rhythm of spoken English, makes the innate lingual possibilities of musical diction perceptible, also revealing that the poetic character of diction is not exclusive to art, it is the mostly latent potential of all languages and all manners of speech. For nonlexical onomatopoeia, imitating “a sound without any attempt to produce recognizable verbal structures”³¹⁴ is the arbitrary *and* unconventional application of verbal sounds, as opposed to lexical entities conforming to the rules of orthographic and phonetic convention established in a given language. Thus, although for onomatopoeia to make sense at all, the context of the verbally imitated sound and a familiarity with the sound itself are also to be reckoned with,³¹⁵ as Derek Attridge asserts, nonlexical onomatopoeia is not restricted by conventions related to the sound patterns and sense associations of speech. Therefore, nonlexical onomatopoeia is inherently poetic, considering that it devises a uniquely revealing complexity of interrelations between sound and sense, incomparable to the conventional patterns of sound encountered in terms of items encompassed by the lexicon. The passing tram, offering a good opportunity for Bloom to break wind (“Pprrpffrrppffff”) at the end of the episode is voiced by way of such nonlexical onomatopoeia: “Krandlkrankrankran” (*U* 239: 1290). The repeated syllables of “kran” are temporarily relaxed by a liquid /l/ inserted into the second syllable after a /d/ stop, softening the sequence and creating the sense of a ringing bell in correlation with the /a/ sounds, hence fashioning a piece of lyrical onomatopoeia which suggests an extra-verbal sound (the coming and ringing of the tram) exclusively in terms of the individual principles of sound-making implied. The imagined sounds created by Molly when using the chamber pot are also fashioned verbally in a manner

³¹⁴ Attridge, “Language as Imitation: Jakobson, Joyce and the Art of Onomatopoeia,” p. 1120.

³¹⁵ Attridge, “Language as Imitation: Jakobson, Joyce and the Art of Onomatopoeia,” p. 1126.

which creates a lexically unparalleled association between sound and sense, suggesting that such occupation also indeed involves music: “Diddleiddle addleaddle ooddleooddle. Hissss.” (*U* 232: 984.) Verbal music invokes the natural music of tinkling. Speech hence creates and in creating binds. The music of diction implies the sense of instrumental music, thus, it is doubly lyrical. In addition, the undulating sequences of phonemes in “wavyavyeavyheavyeavyevyevyhair” (*U* 228: 809) referring to Molly’s locks, or the sense of extension in “endlessnessnessness” (*U* 227: 750) provide instances which fall between the categories of lexical and nonlexical onomatopoeia, “where the word is deformed for onomatopoeic purposes.”³¹⁶ Here, the onomatopoeic word serves as a euphoniously lyrical broadening of verbal scope, both in terms of sound and sense relations.

Lexical onomatopoeia, though arbitrary *and* conventional, also involves an approach which emphasizes “sheer sound.” “[W]hat is important [...] in an example of successful lexical onomatopoeia [...] is the momentary and surprising *reciprocal* relationship established between phonetic and semantic properties, a mutual reinforcement which intensifies *both* aspects of language.”³¹⁷ Bloom’s catgut thong “instrument,” accompanying Simon Dedalus’s song, is referred to by the mentioned lexical onomatopoeia, i.e. by the mutually reinforcing aspects of sound and sense: “He drew and plucked. It buzz, it twanged.” (*U* 228: 796.) The buzzing and twanging of Bloom’s improvised “lyre” entwines the verbal music of onomatopoeic sound-constructions (“buzz,” “twang”) with the sense of what is said, in this way creating a simultaneously thematised and onomatopoeically patterned lyrical gesture in prose. Similarly to the nonlexical speech of “chamber music,” the verbal sounds of “buzz” and “twang” insinuate the natural sounds of an improvised instrument, only this time it happens in lexically familiar terms, pinpointing both the significance of music and the significance of speech in their correlation. Onomatopoeic speech, woven into the fabric of textual relations in *Ulysses*, presents the lyrical poignancy of image and thought by way of its relations between sound patterns and sense relations shaped idiosyncratically.

Verbal schemes and sound patterns, as seen above, often foster one another without encroaching upon the sense relations built within the respective frameworks of speech, creating a complex, interwoven fabric of recurrence stemming from but not being dependent upon rhythm. Verbal schemes, just like sound patterns, then, may develop fabrics of lyrical prose by themselves. The recurrence of words, expressions and even the same derivational or inflectional

³¹⁶ Attridge, “Language as Imitation: Jakobson, Joyce and the Art of Onomatopoeia,” p. 1130.

³¹⁷ Attridge, “Language as Imitation: Jakobson, Joyce and the Art of Onomatopoeia,” p. 1131. [italics in the original – D. V.]

endings create a verbal cadence different from rhythm or meter, but also from the measures of music. The cadence of verbal schemes serves as a persistent echo binding the strains of speech it frames. As André Topia formulates it, “words are [...] like counters whose spatial position indicates the subtle shifts of meaning.”³¹⁸

An unseeing stripling stood in the door. He saw not bronze. He saw not gold. Nor Ben nor Bob nor Tom nor Si nor George nor tanks nor Richie nor Pat. (U 238: 1281–1283.)

The *anaphorically extended*³¹⁹ recurrence of “He saw not” twice sets the pattern of the verbal scheme that is to define the forthcoming sentence, in which the negational framework is developed by way of the immediate repetition of “nor” eight times. The blind stripling makes his appearance in the door of the Ormond bar in order to reclaim his tuningfork he previously left there, but his appearance also exposes all he cannot see. The insistence of negation involved in the muster of immediate repetition creates a pattern of expectation on the reader’s side, thus calling attention to all present, but “unseen”: to Miss Douce and Miss Kennedy, Ben Dollard, Father Bob Cowley, Tom Kernan, Simon Dedalus, George Lidwell, the tankards of two gentlemen at the bar, Richie Goulding and Pat. That is to say, in such a framework of verbal repetition, the muster of repeated words (“not,” “nor”) binds the notion of the figures and the objects into a tableau, hence making conspicuous what the blind stripling cannot see, also including himself. Verbal recurrence, as such, also proves to be a mode of diction then, with the help of which the verbal schemes involved in prose and natural to lyric may yield the lyrical concentration of thought, sense or image, without necessitating lines of verse.

Moreover, the verbal scheme of negation reappears elsewhere throughout the episode. Once again, “words seem to proliferate by way of repetitive analogy” amounting to “repetitive expansion.”³²⁰ Riffaterre considers expansion to be one of the fundamental modes of poetic transformation.

In its simplest form the repetiton may be made up of entirely repetitive sequences [...], which serve equally, and often simultaneously, to create rhythm and to insert descriptive discourse into a narrative. Repetition is in itself a sign: [...] it may symbolize heightened emotional tension, or it may work as the icon of motion, progress, etc.³²¹

In the following instance the crossing threads of repetition likewise provide, so to speak, “the insight of the negative,” after which an entire frame of diverse determining recurrences is to unfurl. In this way, the passage creates a specific mode of verbal rhythm inherent in recurrence, and also conceives a symbol of the lyrical voice by virtue of its interrelated schemes.

³¹⁸ André Topia, “‘Sirens’: The Emblematic Vibration,” p. 78.

³¹⁹ Jean-Michel Rabaté, “The Silence of the Sirens,” p. 83.

³²⁰ André Topia, “‘Sirens’: The Emblematic Vibration,” p. 81.

³²¹ Riffaterre, *Semiotics of Poetry*, p. 49.

Through the hush of air a voice sang to them, low, not rain, not leaves in murmur, like no voice of strings or reeds or whatdoyoucallthem dulcimers touching their still ears with words, still hearts of their each his remembered lives. Good, good to hear: sorrow from them each seemed to from both depart when first they heard. When first they saw, lost Richie Poldy, mercy of beauty, heard from a person wouldn't expect it in the least, her first merciful lovesoft oftloved word. (*U* 225: 674–680.)

The passage, thematising the verbal *melos* of lyrical song itself, introduces the singing voice (of Simon Dedalus) “[t]hrough the hush of air,” employing negation thereafter in the schemes of immediate (“not rain, not leaves”) and intermittent repetition³²² (“not leaves in murmur, like no voice of strings”). Such schemes of free repetition carve out the outlines of what the singing voice is *not*, hence providing insight into its unidentifiable and incomparable nature. Thus, by way of “the insight of the negative” a manner of lyrical portrayal pertaining to the singing voice is offered, due to the associative concentration of thought involved. Another two sets of verbal repetition entailing the personal possessive pronoun “their” and the adjective “still” make the mode and relations of affectedness poignant in terms of the audience of the song, framing and hence relating “still ears” with the unfathomable song of words, but also “still hearts” and the nostalgia of memories. The immediate repetition of “good” at the onset of the next sentence prepares one’s reading for the liberating sense of the song, the departure of sorrow reinforced by the twice repeated “from,” while the closing clause “when first they heard” is involved in the verbal scheme of parallelism called *anadiplosis*³²³ in correlation with the opening phrase of the subsequent sentence: “When first they saw.” The phrase itself is an echo of the first line, “When first I saw that form endearing,” of an aria known as *M’appari* in Flotow’s opera entitled *Martha*.³²⁴ The aria, sung by Simon Dedalus, is heard by those present at the Ormond bar, which, therefore, also weaves itself into the cited patch of prose lyric by way of parallelism, contributing to the binding verbal schemes and their symbolic significance. Finally, an instance of *polyptoton* characterizes the association between the words “mercy” and “merciful,” highlighting the correlation between beauty (“mercy of beauty”) and the “lovesoft oftloved word,” which latter noun phrase presents a manner of “imitative harmony.”³²⁵ The demonstrated schemes of the cited passage exhibit a measured cadence, gathering and releasing strains of speech and sense within the framework of verbal recurrence. Hence, a dynamic composition of verbal repetitions is created, which makes conspicuous the particular locations of intratextual reference entailed by the passage. Such a dynamic structure of repetitions sets up a textu(r)al order in prose which highlights the lyrical associations of thought in an

³²² Leech, *A Linguistic Guide to English Poetry*, p. 77–78.

³²³ The definition of *anadiplosis* provided by Geoffrey Leech is the following: “[t]he last part of one unit is repeated at the beginning of the next.” Leech, *A Linguistic Guide to English Poetry*, p. 81.

³²⁴ Zack Bowen, “The Bronzegold Sirensong,” p. 39 and p. 44.

³²⁵ Jean-Michel Rabaté, “The Silence of the Sirens,” p. 84.

idiosyncratic way. In other words, foregrounding verbal schemes in prose to create striking sense relations, patterns of recurrence exhibit a lyrical concentration of thought without having to resort to the possibilities of verse.

The intratextual frame of reference allowing for a manner of lyrical concentration presented by verbal schemes is also apparent in the following passage which, as opposed to the one cited above, is not distinguished by a measured cadence of recurrence, but by rushing repetitions suitable to the peals of laughter they portray:

Shrill, with deep laughter, after, gold after bronze, they urged each each to peal after peal, ringing in changes, bronzegold, goldbronze, shrilldeep, to laughter after laughter. And then laughed more. (*U* 214: 174–176.)

As “laugh” surfaces four times within the text, involved in the verbal scheme of *polyptoton* and free repetition, the force of Miss Douce’s and Miss Kennedy’s merriment becomes an unavoidable source of pressure suggested by such recurrence. All the more so, as the preposition “after” occurs three times in itself, and is echoed four times in “laughter” by way of the partial homophony between /'lɑ:ftə/ and /'ɑ:ftə/. The thus ensuing proliferation of /'ɑ:ftə/ within the passage gives the latter the sense of acceleration which contributes to the pressure made by the recurring peals of “laugh”. The synecdochic signature hair colours of the two waitresses at the Ormond bar are also woven into a pattern of verbal repetition, featuring “imitative harmony” in “bronzegold, goldbronze” (similarly to the “imitative harmony” of “lovesoft oftloved” in the passage quoted above). In the manner of this composite verbal scheme, Miss Douce and Miss Kennedy are set in the relation of mirror images, implying the ironic suggestion that they are laughing at themselves and at each other at the same time, while they are actually laughing at someone else. Verbal schemes have further significance in the quoted sentence as other words become entwined into the texture in hasty immediacy, such as “each each” and “peal after peal,” which become verbal enactments of the resurging currents of simultaneous laughter. The rippling currents surface as verbal patterns framing gestures and images, creating a lyrical patch of prose inasmuch as they present sense itself as “plot” instead of yielding the plot of a story or the mere description of actions and events. Similarly to sound patterns, therefore, the demonstrated verbal schemes reveal their capacity to give rise to the lyrically designed concentration of image, sense and thought, also involving portrayals of gesture and emotion.

On the basis of the textu(r)al excerpts examined above, it is justifiable to claim that sound patterns and frames of repetition both serve to signal verbal locations or strains within the texture which manifest themselves as conspicuous sounds, sound patterns, words or expressions. Their significance determines the specificities of the diverse but related facets of arrangement encompassed by diction: the euphony of sound patterns and the symbolic

intertwining of sense relations created by verbal schemes. Overall, the “associative concentration” of the text is established with the help of these two facets of diction, in close correlation with and originating from accentual-syllabic rhythm, but by no means dependent upon it. To put it differently, the lyric of the textu(r)e’s “associative concentration” is not of an exclusively accentual-syllabic mode, but also one of phonetic and verbal recurrence which – both in combination and separately – are made to present at times considerably elaborate frameworks of diction. In these frameworks, subtly woven correlations of sound and sense, but also of image, gesture and thought unfold, without being compelled to construe a coherent plot or apply lines of verse.

2.3. “The flow of language it is. The thoughts” (U 125: 65.)

As Northrop Frye elaborates, G. M. Hopkins makes an important distinction between what he calls

two kinds of poetic process: a transitional kind, which operates in narrative and story-telling, following the rhythm of the continuity of life in time, and a more meditative kind, which turns away from sequential experience and superimposes a different kind of experience on it. The superimposing provides an intense concentration of emotion and imagery, usually on some concrete image.³²⁶

On such basis it appears an unavoidable insight once again that narration, oriented upon the disclosure of plot and character, bears an essentially different mode of articulation from the meditative modes of literature, the latter binding thought, image and emotion within the musters of speech. The primary mode of meditative articulation is lyrical speech itself, which, “contrarily to epical speech, for example, is not liable to the presentation of events, and, contrarily to dramatic speech, is not accountable for a change in situation.”³²⁷ This also implies that lyrical speech allows for a relative lack of concreteness, directing attention to the self-referential character of articulation and thought it encompasses by way of its obscurity. Its obscurity lies in its tendency to bar all attempts at interpreting speech as a mere representation of referents.

It is also typical of lyric that in poems figures and threads of plot, just like communicative situations between speaker and addressee are not concretized with regard to names, social position, location and time. Often, stories are not told in great detail, but are implied in short allusions or offered in concise pieces.³²⁸

³²⁶ Northrop Frye, “Approaching the Lyric,” *Lyric Poetry Beyond New Criticism*, edited by Chaviva Hošek and Patricia Parker (Ithaca and London: Cornell University Press, 1985), p. 33.

³²⁷ “lyrische Rede, anders als etwa Rede in der Epik, nicht zur Vorgangsdarstellung und, anders als dramatische Rede nicht zur Situationsveränderung verpflichtet.” Lamping, *Das lyrische Gedicht*, p. 72.

³²⁸ “Lyriktypisch ist ebenfalls, dass in Gedichten Figuren und Handlungsverläufe wie auch die Kommunikationssituation von Sprecher und Adressat hinsichtlich Namen, sozialer Position, Ort und Zeit nicht konkretisiert werden. Geschichten werden häufig nicht detailliert erzählt, sondern in knappen Hinweisen impliziert und gerafft dargeboten.” *Handbuch Lyrik*, p. 60.

Lyrical speech is the presentation of speech as surface, for it does not merely serve to refer to something else, but, by calling attention to and referring back to itself in its lack of concreteness also exhibits the significance of the very relations of thought and sense it unfolds. “Since the interpretant stands for a text,” according to Riffaterre, “it confirms that the unit of significance in poetry is always textual.”³²⁹

Implicit associative relations between thoughts and the ensuing lack of apparent coherence regarding segments of speech force the reader to take time in deciphering the threads of lyric. “[T]he far-reaching style of association within a poem, [...] as a form of logically incoherent speech, is typical of *lyric*.”³³⁰ Such a mode and manner of speech and thought presentation singling out lyrical literature makes it plain why, as W. R. Johnson points out, the lyric monologue incarnates “the self in its isolations, its manifold disorders, and its unrealities,”³³¹ for the manner of presenting speech as a self-referential surface of thoughts and sense relations is itself characteristically composed of isolated, disconnected textual segments. Such meditative subversion of plot and coherence also endows the reader’s sense of lyric with the sense of obscurity specified above as lack of concreteness. “To be sure, some poems, notably in the sonnet tradition, are indeed internalized meditations, and often their so-called plots are far more amorphous than critics more accustomed to reading narrative and drama like to acknowledge.”³³² Amorphous plots, associative speech and implicit hints characterize the lyrical texture, conceiving an unavoidable opacity of eminent speech which allows for the self-manifestation and self-reference of poetic articulation and the therein unfolding structures of thought. As pointed out above,³³³ “[i]n the first place, lyric is entitled to a license for a vague mode of speech more than other poetry.”³³⁴ Such a license for opaque speech bears upon the syntactic, structural and semantic build-up of the literary work, featuring the often merely associative arrangement of thoughts and disconnected relations of sense, but also the fragmented manner of diction. “The conventional forms of syntactic, structural or semantic linking of sentences do not have to be taken into consideration – and are often not indeed.”³³⁵ This is not to say, however, that lyric speech aims at creating unintelligible speech – on the

³²⁹ Riffaterre, *Semiotics of Poetry*, p. 99.

³³⁰ “der durchgängige Assoziationsstil des Gedichts, [...] als eine Form logisch unzusammenhängenden Sprechens, für *Lyrik* typisch ist.” Lamping, *Das lyrische Gedicht*, p. 95. [italics in the original – D. V.]

³³¹ W. R. Johnson, *The Idea of Lyric: Lyric Modes in Ancient and Modern Poetry* (Berkeley, etc.: University of California Press, 1982), p. 174.

³³² Heather Dubrow, “Lyric Forms,” p. 127.

³³³ See the end of section II. 1. above concerning lyrical indeterminacy.

³³⁴ “Mehr als andere Dichtung kann die Lyrik zunächst eine Lizenz zu dunkler Rede-Weise für sich beanspruchen.” Lamping, *Das lyrische Gedicht*, p. 72.

³³⁵ “Die konventionellen Formen syntaktischer, struktureller oder semantischer Satzverknüpfung müssen in ihr nicht beachtet werden – und werden es häufig auch nicht.” Lamping, *Das lyrische Gedicht*, p. 73.

contrary: it fashions a mode of speech which exhibits its own manner of articulatory and associative logic, allowing for the significant perceptual musters and correlations of sense to become apparent. The hence ensuing opacity of poetic speech – be it prose or verse – is characterized by the features mentioned already regarding lyrical indeterminacy. Once again, narrational ruptures and the dissonances of plot – involving parentheses and description –, disjointed syntax – such as ellipsis and hiatus –, broken lines and sentences disintegrating into short phrases, the lack of explicitness and the dominance of allusions, but also the renunciation of the communicative functions of language besides the lack of punctuation feature the obscurity of poetic speech particularly conspicuous in lyrical textures. As Leech and Short call attention to it, Joyce’s style is singled out by a relative “lack of directness” manifesting itself in abstract vocabulary and complex syntactic relations.³³⁶ By virtue of this tendency detectable in Joyce’s artistic diction, one may say that it is fundamentally characterized by the opacity of lyrical speech.

A facet of the opaque and meditative nature of lyrical literature manifests itself with regard to the interpretation of the orders of speech and thought processes shaping silent monologues in *Ulysses*. In the “Sirens” episode, textures of Leopold Bloom’s silent thought make their way into the fabric from time to time, without undermining the lyrical character of the prose epic, but moulding it lyrically from a distinctive perspective and on a plane of diction different from the ones considered hitherto. Shedding light on the importance of the articulation of silent thoughts in Joyce’s *A Portrait of the Artist as a Young Man* may also give insight into how such voiceless thoughts are marked by the lyrical mode in *Ulysses*. “When the act of telling the story is synchronized with the experiences of Joyce’s central character, the generic distance between lyric and drama is shattered, and the stream of consciousness emerges as the direct psychological correlate of the epic narrative.”³³⁷ The lyrically conceived experiences of Stephen Dedalus, the “hero” of *A Portrait*, surface in the manner of speech shaped by his stream of consciousness articulated as his silent thoughts, which, as meditative arrangements of diction, are nevertheless woven into a narrative framework of prose epic. Briefly put, the experience of lyricality is offered by the silent thoughts of the stream of consciousness, while the epic plane, which incorporates such an appearance of lyric, corresponds to prose narrative. Lyrical prose epic, therefore, has its antecedents in Joyce’s oeuvre, receiving a multifaceted and detailed manner of development only in *Ulysses* though.

³³⁶ Leech and Short, *Style in Fiction*, p. 156.

³³⁷ Martin, *Joyce and the Science of Rhythm*, p. 115.

In the 1922 work, besides the silent thoughts of Stephen Dedalus, those of Leopold Bloom, Molly Bloom and other minor characters such as Mr Kernan also appear in the texture. Furthermore, the manner of silent thoughts themselves vary. On the basis of the differentiation Keith Leopold makes in terms of terminology, the silent thoughts of Leopold Bloom and Stephen Dedalus are cast in distinctive manners of unspoken direct speech, while Molly Bloom's silent musings, presenting her stream of consciousness in the ultimate chapter of the work, comprise an interior monologue. As Keith Leopold puts it, " 'stream of consciousness' refers to the subject-matter of a certain type of novel, while 'interior monologue' is *one* of the [modes] of presenting this subject matter."³³⁸ Hence, *all* manners of presenting silent thoughts aim at rendering the verbal facet of streams of consciousness, but *not all* are interior monologues. The distinctive ways of conceiving the silent thoughts of Leopold Bloom and Stephen Dedalus are referred to as unspoken direct speech (*fingierte direkte Rede*) due to their involvement in a "technique of presenting direct speech words that are not actually spoken."³³⁹ Unspoken direct speech, like the interior monologue, is in the first person, however, it differs from the interior monologue as the former is "much more articulate and coherent"³⁴⁰ than the latter. Nevertheless, unspoken direct speech also has the feature of being a monologue. "Sustained examples of unspoken direct speech appear to be what Humphrey³⁴¹ means by 'soliloquy.' "³⁴² This determining feature of unspoken direct speech exposes the lyrical nature of silent speech itself. For both interior monologue and unspoken direct speech, however different their manner of articulation may be, are soliloquies in the sense that they are textually woven by a single voice. As Jonathan Culler highlights it, '[i]n M. H. Abrams's *Glossary of Literary Terms* 'lyric' is defined as 'any short, non-narrative poem presenting a single speaker who expresses a state of mind or a process of thought or feeling.' "³⁴³ The lyric emphasis on thought, feeling and the single voice is a crucial aspect, also determining the build-up of silent thought constructions. Lamping specifies the single voice to be a feature ineliminable from lyric as a genre, which also bears upon the lyrical mode of presenting streams of consciousness. In terms of lyric, according to Lamping,

it is always [...] to assume that we are dealing with the *speech of a single voice*. [...] This speech-structure is not characteristic only of the subjective and personal lyric of the traditional type; it is actually also the

³³⁸ Keith Leopold, "Some Problems of Terminology," *The Stream of Consciousness Technique in the Modern Novel*, edited by Erwin R. Steinberg (Port Washington, N. Y.–London: National University Publications–Kennikat Press, 1979), p. 146. [italics in the original – D. V.]

³³⁹ Leopold, "Some Problems of Terminology," p. 148.

³⁴⁰ Leopold, "Some Problems of Terminology," p. 148.

³⁴¹ Robert Humphrey, author of *Stream of Consciousness in the Modern Novel* (Berkeley: University of California Press, 1954).

³⁴² Leopold, "Some Problems of Terminology," p. 148.

³⁴³ Jonathan Culler, "Changes in the Study of the Lyric," *Lyric Poetry Beyond New Criticism*, p. 38.

only feature which binds such lyric with other types of lyric [...] and which, besides, is common to both classical and modern lyric.”³⁴⁴

Still, Jonathan Culler in his most recent work on lyric poetry asserts that “despite the presumptions of lyric theory of the past two centuries, many lyrics do not project project a speaker-character; it is scarcely a requirement of the genre.”³⁴⁵ “Projecting” a speaker-character and allowing for a single voice to surface in the text(ure) are not the same verbal phenomena, however, and are not rooted in the same discursive context either. The lyrical voice is not essentially that of a character, but is the singular sensibility of self-referential speech, manifesting itself in the verbal manifestations related to a single voice. In this vein is the poetic opacity of silent thoughts developed. The very nature of the referential non-transparency devised within the musters of silent speech performed by a single textual voice exposes the relations of sense involved therein. Hence does referential-non-transparency become the self-referentially eminent speech of lyrical prose. In other words, the disjointed syntax and the allusive speech of a single silent speaker make it apparent also in a prose text that relations of sense are not necessarily connected to the development of a plot or to the description of events, but, rather, reveal the implications of the thoughts and impressions encountered. In the sense in which Francisco Cascales understood lyric poetry, namely that it has thought itself for ‘plot,’ silent thoughts do testify to lyricity as spoken by a single voice. The single voice of singular speech, weaving impressions and thoughts into a verbal fabric, allots lyrical diction its meditative nature. As T. S. Eliot explicates it, the “first voice” heard in poems is

the voice of the poet talking to himself – or to nobody. It is in this sense that the German poet Gottfried Benn, in an interesting lecture entitled *Probleme der Lyrik*, thinks of lyric as the poetry in the first voice [...]. Where he speaks of ‘lyric poetry,’ then, I should prefer to say ‘meditative verse.’³⁴⁶

Bloom’s unspoken direct speech, in its disconnected and elliptical peculiarity, follows an idiosyncratic pattern, thus, a textually eminent order of articulation evolves, showing lyric poignancy in its concentration of thought.

Clearly, this is far from the random, unorganized chaos it was once thought to be. It is certainly no mere record of a stream of passively registered ‘impressions’ or ‘associations.’ [...] It is quite deliberate and artistically shaped and rendered. And the basis of the organization is clearly the unit of the paragraph, and the paragraph [is] in turn the expression of a separate mental act of apprehension.³⁴⁷

³⁴⁴ “[I]mmer ist [...] vorausgesetzt, daß es sich um die *Rede eines Einzelnen* handelt. [...] Diese Rede-Struktur kennzeichnet nicht nur personale und subjektive Lyrik traditioneller Art; sie ist wohl auch das einzige Merkmal, das solche Lyrik mit anderer Lyrik verbindet [...] und das darüber hinaus sowohl klassischer wie moderner Lyrik gemeinsam ist.” Lamping, *Das lyrische Gedicht*, pp. 62–63. [italics in the original – D. V.]

³⁴⁵ Culler, *Theory of the Lyric*, p. 22.

³⁴⁶ T. S. Eliot, “The Three Voices of Poetry,” *On Poetry and Poets* (New York: Farrar, Straus and Cudahy, 1957), p. 106. [italics in the original – D. V.]

³⁴⁷ S. L. Goldberg, *The Classical Temper* (London: Chatto & Windus, 1961), pp. 252–253, cited in Erwin R. Steinberg, “Sources of the Stream,” *The Stream of Consciousness Technique in the Modern Novel*, pp. 31–32.

The silent thoughts of Bloom presented in an articulatory pattern of unspoken direct speech have their own textual logic, both in terms of grammar and associative links between the diverse juxtaposed sentences and end-stopped non-sentences. Leech and Short make a distinction regarding the presentation of speech and the presentation of thought, considering Bloom's silent thoughts as instances of "relatively incoherent FDT [free direct thought]."³⁴⁸ Free direct thought does not involve either reporting verbs – like (s)he thought, (s)he wondered – or quotation marks, but encompasses, in Bloom's silent soliloquies, "the truncated quality of the sentences and the sudden associative changes of topic which give the impression that the thoughts are half formed or fairly inchoate."³⁴⁹ In the "Sirens" episode Bloom's musings frequently make their way into the rhythmic musters of *melopoeia*, the patterns of verbal sound and the schemes of verbal recurrence, creating a cadence of thoughts suited to their particular logic. Lyrical opacity developed in terms of a single voice, thus, exposes itself in disconnected threads of elliptical sentences, yielding a texture of foregrounded thought. "Joyce allows ellipsis and a kind of specially invented lexis of the senses to overcome plain or near-plain communication."³⁵⁰

Furthermore, blanks of speech and thought are fundamental in shaping the lyricality of silent discourse. As Marilyn French formulates it, "ellipsis is a pointed omission, a gap or silence to which our attention is directed."³⁵¹ In this way, elliptical constructions fashion discursive blanks that shape the associative musters of sense relations. In Wolfgang Iser's words, "[t]he textual musters lack a point of convergence; that is why their relation to each other is continuous interaction itself."³⁵² This is not true of ellipsis only, however. The paratactical arrangement of non-elliptical silent thoughts as such – without conjunctions and linkers – also testify to such blanks. Blanks, hence, emerge as the textu(r)al and structural markers of hidden relations of sense. "The perplexing effect of the monologue derives mainly from the fact that the individual sentences or passages [...] are simply set side by side without any apparent connection. Thus the vacant spaces in the text increase dramatically in number."³⁵³ The (seemingly) random juxtaposition of silent thoughts dissolves the illusion of existential

³⁴⁸ Leech and Short, *Style in Fiction*, p. 275.

³⁴⁹ Leech and Short, *Style in Fiction*, p. 275.

³⁵⁰ Burgess, *Joysprick*, pp. 52–53.

³⁵¹ Marilyn French, "Silences: Where Joyce's Language Stops," *The Languages of Joyce: Selected Papers from the 11th International James Joyce Symposium, Venice, 12–18 June 1988*, edited by Rosa Maria Bollettieri Bosinelli and Carla Marengo Vaglio with Christine van Boheemen-Saaf (Amsterdam, Philadelphia: John Benjamins Publishing Company, 1992), p. 41.

³⁵² "Den Textmustern fehlt ein Konvergenzpunkt; deshalb ist ihr Verhältnis zueinander das einer ständigen Interaktion." Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (Baltimore and London: The Johns Hopkins University Press, 1978), p. 207. The translation lacks the English language version of the quoted sentence.

³⁵³ Iser, *The Implied Reader*, 209–210.

causality, besides creating a unique order of discourse which testifies to the logic of lyric from more than one aspect.

Only the harp. Lovely. Gold glowering light. Girl touched it. Poop of a lovely. Gravy's rather good fit for a. Golden ship. Erin. The harp that once or twice. Cool hands. Ben Howth, the rhododendrons. We are their harps. I. He. Old. Young. (*U* 223: 580–583.)

The musical context of the episode makes Bloom wonder about diverse aspects of music and various instruments, one of them being the harp. “[T]he music brings to Bloom’s mind memories of a particular performance and the female harpist who played in the orchestra.”³⁵⁴ Already at the beginning, a direct reference to the harp (“Girl touched it”) in the fourth sentence is estranged from its first appearance (“Only the harp”) by way of two intrusive indirect remarks, making the pattern of thought intricate and the thread of associations temporarily obscure. With the non-sentence “Poop of a lovely,” another string of thought commences after the first four truncated sentences, for, as Don Gifford points out, the reference “[r]ecalls Enobarbus’s description of Cleopatra in *Antony and Cleopatra*,”³⁵⁵ sitting in a barge which has a golden stern (poop). This reference, besides introducing a new thread, reaches back to the third sentence of the passage conjuring a “Gold glowering light,” which might concurrently be interpreted as an attribute of the harp and as an allusion to the golden stern of Cleopatra’s barge. Thus, the fifth sentence of the excerpt serves simultaneously as a dislocation of and a reconnection to previous thought, further complicating the design. In addition, the thread initiated by the reference involved in “Poop of a lovely” also surfaces in the seventh and eighth sentences, “Golden ship. Erin.” While the former evokes the golden stern of Cleopatra’s ship metonymically, the latter suggests another ship, an excursion steamer “that took sightseers on two-hour trips around Dublin Bay”³⁵⁶ as a vessel to parallel Cleopatra’s barge. The opacity of allusions created by the texture is already evident. This is in great part due to the elliptical sentence-constructions, which omit or delete words and/or phrases *not* clearly recoverable from the context. References made in the truncated sentences and non-sentences following one another become indeterminate or ambiguous thereby, but the suggestions of music (the harp), gold (light), ships and women prevail and interlock – endowing the passage with themes of a lyrical character. In addition, both silent soliloquies in free direct thought and the interior monologues comprise modes of discourse “that combine [...] several characteristics of emotive or evaluative registers: hence nominal sentences, ellipses, present tense, inversions, etc.”³⁵⁷

³⁵⁴ Zack Bowen, “The Bronzegold Sirensong,” p. 38.

³⁵⁵ Don Gifford with Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce’s Ulysses* (Berkeley, etc.: University of California Press, 2008), p. 300.

³⁵⁶ *Ulysses Annotated*, p. 300.

³⁵⁷ Todorov, *Introduction to Poetics*, p. 26.

Thought and emotion receive a single voice in the meditative prose of Bloom's silent thoughts retaining the duality of the two facets, and yielding lyric poetry without verse.

The sixth, "prosaic" sentence within the quoted excerpt, "Gravy rather good fit for a," once again elliptical, reorients the direction of making sense, without subverting the lyrically conceived prose of silent thoughts. It inserts a comment on the food Bloom ordered,³⁵⁸ also taking up a recurring phrase throughout the episode in "fit for princes."³⁵⁹ In this vein, like modern free verse, an "unfitting" intrusion into the meditative pattern of thought serves to make an ironically self-referential note, which, as a temporary jolt in theme and sense, suspends the non-linear process of thought, and in such suspension creates yet a different direction of sense. By virtue of this difference, suspension itself underscores that from which its own direction of thought differs, reinforcing thereby the already developed structure of thought (music—gold—ships—women) and the irony of thinking about food in such a context. This tendency of reinforcement by way of difference becomes pertinent all the more so as the further movement of thought trails back into a path already trodden: "Golden ship. Erin." Subsequently, "The harp that once or twice" reverts back to the similarly familiar theme of music and musical instruments, also introducing a thread of song.

Thoughts of [...] the lovely harpist put Bloom in a mood of nostalgic dejection. He associates the harp with the song 'The Harp That Once Through Tara's Halls' [...]. The song is a combination of sentimentality over the glories of former days and patriotic indignation.³⁶⁰

The correlation between Bloom's dejection and the sentimentality of the song creates a merger between the meditative tone and an intimation of irony which eliminates the potential of self-pity from the wistful mood emerging from lost hope and memories of times bygone. "Cool hands" may evoke the harpist touching her harp and also Molly Bloom's hands, leading to the reminiscence of the time spent by Bloom with his wife on the Hill of Howth among the rhododendrons. A time never to return, but a time still held dear by Bloom. "The song reference serves only to deepen Bloom's resignation about his, Boylan's, or any man's ability to control the eternal surge of woman's will."³⁶¹ This passage of silent thought ends on such note, confessing to a lamentable powerlessness of devotion. "We are their harps. I. He. Old. Young."

The notion of the lyric of silent thoughts does not mean to suggest that "subjective" experiences are voiced by a single speaker, but that the single voice keeps the duple threads of

³⁵⁸ "In liver gravy Bloom mashed mashed potatoes." (*U* 222: 553.)

³⁵⁹ "Bloom with Goluding, married in silence, ate. Dinners fit for princes." (*U* 221: 523.) "Steak, kidney, liver, mashed, at meat fit for princes sat princes Bloom and Goulding. Princes at meat they raised and drank, Power and cider." (*U* 223: 608–609.)

³⁶⁰ Zack Bowen, "The Bronzegold Sirensong," p. 39.

³⁶¹ Zack Bowen, "The Bronzegold Sirensong," p. 39.

thought and emotion in focus, which, if made sense of, may become the reader's own threads to follow, both with regard to the relations unfolding in the text and also concerning relations in his/her own life. Passages of silent thought make it apparent that it is fields of consciousness and the therein unfolding relations of sense which may be caught glimpses of, not merely the incommunicable and unfathomable contingency of associations. As William James, the creator of the term stream of consciousness asserts,

*[w]e have [...] fields of consciousness [...]; [...] the concrete fields are always complex. They contain sensations of our bodies and of the objects around us, memories of past experiences and thoughts of distant things, feelings of satisfaction and dissatisfaction, desires and aversions, and other emotional conditions, together with the determination of the will, in every variety of permutation and combination.*³⁶²

The opacity of allusions woven into an unpredictable pattern of thoughts testifies to the lyrical obscurity elaborated above also in terms of diction, for “[...] a direct switch from one sentence to another as a compositional principle of a text seems to be a privilege of lyric.”³⁶³ The juxtaposition of sentences without conjunctions or any other links within orders of silent thought is characteristic of Joyce's manner in rendering passages of stream of consciousness,³⁶⁴ with which he facilitated the textual elaboration of their lyrical character. Nevertheless, as the quotation from S. L. Goldberg made it clear above, Bloom's threads of free direct thought do not present haphazard chunks of “unorganized chaos,” but maintain their own logic, construing orders of silent speech steered by waves of emotion. Indeed, logic, in the sense of the Greek *λογός* is not a principle of “rationality,” but a mode of thought which does not restrain itself from being determined by the aspect of emotion *if* the latter has a role in understanding whatever is at stake. The foregrounding of thought and the logic of emotions determine textual arrangements surfacing as silent soliloquies or interior monologues, bearing the insight that segments of prose may exhibit the meditative character of lyric just as well as some lines of verse do.

Fragments of memories may also compose themselves into a lyrical meditation on a situation, silent thoughts portraying diverse moments of a relation between two people, such as the following excerpt of Bloom's free direct thoughts:

First night when first I saw her at Mat Dillon's in Terenure. Yellow, black lace she wore. Musical chairs. We two the last. Fate. After her. Fate. Round and round slow. Quick round. We two. All looked. Halt. Down she sat. All ousted looked. Lips laughing. Yellow knees. (*U* 226: 725–728)

³⁶² William James, “Stream of Consciousness,” *The Stream of Consciousness Technique in the Modern Novel*, edited by Erwin R. Steinberg (Port Washington, N. Y.–London: National University Publications–Kennikat Press, 1979), p. 43. [italics in the original – D. V.]

³⁶³ “ein unvermittelter Wechsel von einem Satz zum anderen als kompositorisches Prinzip eines Textes scheint [...] ein Privileg der Lyrik zu sein.” Lamping, *Das lyrische Gedicht*, p. 73.

³⁶⁴ Liisa Dahl, “The Stream-of-Consciousness Techniques of Joyce, Woolf, and O'Neill,” *The Stream of Consciousness Technique in the Modern Novel*, edited by Erwin R. Steinberg (Port Washington, N. Y.–London: National University Publications–Kennikat Press, 1979), p. 166.

As Bloom evokes an early encounter with his then future wife, the sentences of silent speech present fragments of the particular circumstances recalled and selected by Bloom, with thoughts concerning their relationship juxtaposed, which pattern amounts to a concise portrait of undisclosed, inferred emotion. The paratactically arranged snapshots of reminiscence are halted three times, two times by Bloom assigning the role of fate to their encounter with Molly (“*Fate. After her. Fate.*”), once by the softly affectionate memory of the intimacy of their dance (“*We two.*”). The various snapshots themselves, as verbally conceived images following one another without conjunctions or sentence connectors wind through the mentioned emotive locations of silent thought “[r]ound and round slow” like the first dance the memory recalls. The measured cadence of thought steered by the logic of emotion evolves thereby into a lyrically charged montage of images cast by a single voice. Conspicuously, adjectives and (pro)nouns are to be found in the front-position of snapshot-sentences located in the first half of the passage (“*First night,*” “*Yellow, black lace,*” “*Musical chairs,*” “*We two,*” “*After,*” “*Round,*” “*Quick*”), with adjectives characteristically marking a state of equilibrium or disequilibrium,³⁶⁵ therefore, they are suited to the meditative mood. As Liisa Dahl points out, Joyce “favoured the front-position of those parts of the sentence” which carry “the predominant idea, thought a character is concerned with.”³⁶⁶ In the second half of the passage verbs – though not in front-position – become predominant (“*looked,*” “*sat,*” “*laughing*”), signalling transition.³⁶⁷ From static contemplation, the meditative movement develops into a dynamic of gestures, exhibiting a build-up of lyrical prose driven by emotion. Therefore, while the logic of silent thoughts resists the orderliness of coherence and elliptical non-sentences withstand grammaticality, the structure and texture of Bloom’s free direct thoughts expand the horizons of sense in an obscurely associative and subtly imaginative, understated manner, characteristic of lyrical sensibility.

2.4. Apart from verse

On account of lyric being the singular “speech of a single voice in verse,”³⁶⁸ it involves the line of verse as its minimal definition, besides the speech of a single voice. We have seen how the single voice makes itself heard in prose, allotting the text the character of a meditation by virtue

³⁶⁵ Tzvetan Todorov, *The Poetics of Prose*, translated by Richard Howard (Ithaca, New York: Cornell University Press, 1977), p. 111.

³⁶⁶ Dahl, “The Stream-of-Consciousness Techniques of Joyce, Woolf, and O’Neill,” p. 166.

³⁶⁷ Todorov, *The Poetics of Prose*, p. 111.

³⁶⁸ “Ich schlage [...] vor, als lyrisch alle Gedichte zu bezeichnen, die Einzelrede in Versen sind.” Lamping, *Das lyrische Gedicht*, p. 63.

of the lyrical foregrounding of thought. Verse, however, is not merely the “form” of lyric either. “Segmentation into verse is, after all, not merely external: it changes, rather, at least tendentially, the overall character of speech – rhythmically just as well as semantically.”³⁶⁹ The facet of segmentation presented by verse, creating a division of speech the organization of which differs fundamentally from the unity conceived by the sentence,³⁷⁰ also calls our attention to its implications of textual space. As Northrop Frye makes it explicit, “[i]f the poem is written, it appears in two spatial dimensions, across and down a page, as well as in time, and the crucial term ‘verse,’ with its associations of turning around or turning back becomes functional.”³⁷¹ The term ‘verse’ originates from the Latin word *versus*, which referred to “a turning” of a plough at the end of a furrow or to the furrow itself.³⁷² As the reader turns around and turns back within the rows of lines a poem delineates, (s)he explores its textual space, which makes sense as it unwinds the strains of rhythm and patterns of thought inwrought. The poem makes room for itself in terms of sound and sense by virtue of the segmentation incalculable lines of verse perform. “Many lyrics are written in stanzas, and the metaphor of ‘room’ inherent in ‘stanza’ suggests a small area complete in itself even though related to a larger context.”³⁷³ Lines of verse rearrange the structures encompassed by the customary perception of speech – such as the sentence involving phrasal rhythm, or the page-long line – and in such rearrangement actually create modes of textual space which bear crucial significance in the interpretation of the poem. This tendency may even effectuate a mode of explicit defamiliarization: a poem may take a passage of prose from a familiar context unchanged, only to alter its textual arrangement in innovative ways and thus, to call attention to the relations of sense inherent in the verbal space developed in such manner.³⁷⁴ “Verse and sentence segmentation can, nevertheless, correspond to one another in the so-called line-style [*Zeilenstil*], precisely because they are fundamentally different.”³⁷⁵ The insight offers itself that lines of verse making up the body of the poem cannot be disregarded. As Roy K. Gottfried points it out, one of Joyce’s juvenile translations also laid emphasis on the segmentation of verse lines:

³⁶⁹ “Die Versgliederung ist allerdings keine bloße Äußerlichkeit: sie verändert vielmehr, wenigstens tendenziell, den Charakter der Rede insgesamt – und zwar sowohl Rhythmisch wie semantisch.” Lamping, *Das lyrische Gedicht*, p. 40.

³⁷⁰ Lamping, *Das lyrische Gedicht*, p. 25.

³⁷¹ Northrop Frye, “Approaching the Lyric,” p. 31.

³⁷² T. Steele, “Verse and Prose,” *The Princeton Encyclopedia of Poetry and Poetics*, ed. by Roland Greene, et. al. (Princeton and Oxford: Princeton University Press, 2012), p. 1507.

³⁷³ Northrop Frye, “Approaching the Lyric,” p. 34.

³⁷⁴ Lamping, *Das lyrische Gedicht*, p. 125.

³⁷⁵ Lamping, *Das lyrische Gedicht*, p. 25.

One classroom exercise at Belvedere was a translation of an ode of Horace. The ten-year-old Joyce was careful to locate the correct parts of his translation in a most effective way. [...] Joyce translated: 'be of the noble founts! I sing / The oak tree o'er thine echoing / Craggs, the waters murmuring.' While heralding the postured formality of his own poetry, this piece of juvenilia is quite creative in its correctness: separating the adjective from its noun by means of the line break, Joyce makes it enact the form of a cliff.³⁷⁶

However conspicuous lines of verse may be in creating modes of textual space in literature, they do not constitute the only direction in such terms. Textual space in prose and in dramatic texts has an equally important role and diverse possibilities are offered for its idiosyncratic development. Indeed, as pointed out before,³⁷⁷ whatever the generic characteristics of a piece of literature may be, orienting ourselves in the space of the text is an ineliminable task of reading as such. Tzvetan Todorov formulates it clearly:

[r]eading is a trajectory in the space of the text; a trajectory not limited to the succession of letters, from left to right and from top to bottom [...], but one that separates the contiguous and juxtaposes the remote, one that in fact constitutes the text in space and not in linearity.³⁷⁸

We have seen above, regarding passages of silent thought, that according to S. L. Goldberg, Bloom's sequences of silent soliloquy are organized in terms of the *paragraph*. However, we may also add that the paragraph is not only the fundamental textual unit collecting Bloom's silent thoughts, but is also one of the major units of textual segmentation at work in *Ulysses*. The "Sirens" episode bears witness to this.

According to Leech and Short, "[g]raphological variation" is related to considerations of "spelling, capitalisation, hyphenation, italicisation and paragraphing."³⁷⁹ Paragraphing, therefore, presents one of the visual facets of poetry. Visual poetry refers to the textual space of literary verse and to the sense relations involved therein. However, it is not confined to textual structures built of verse lines only. Its scope extends to all works of literature construing non-transparent textual spaces. As literature is poetry in the sense elaborated in the introductory chapter, J. J. A. Mooij's following statement applies to prose as well: "written poetry allows for devices of foregrounding not available to oral poetry."³⁸⁰ Visual poetry encompasses the juxtaposition of images and ideas, shifts in topic, tone, or perspective, and, by way of these, foregrounds the text as an aesthetic artefact.³⁸¹ As with regard to silent thoughts pointed out above, blanks of the poetic text(ure) and structure shape both the unfurling verbal surface and the facets of sense relations. "Blanks can generally be termed the texts' signals of appeal;

³⁷⁶ Roy K. Gottfried, *The Art of Joyce's Syntax in Ulysses* (London: MacMillan Press, 1984), p. 20.

³⁷⁷ See chapter I. 4. 4.

³⁷⁸ Todorov, *Introduction to Poetics*, p. 5.

³⁷⁹ Leech and Short, *Style in Fiction*, p. 105.

³⁸⁰ J. J. A. Mooij, "On the 'Foregrounding' of Graphic Elements in Poetry," *Comparative Poetics*, ed. D. W. Fokkema et. al. (1976), cited in E. Berry, "Visual Poetry," *The Princeton Encyclopedia of Poetry and Poetics*, ed. by Roland Greene, et. al. (Princeton and Oxford: Princeton University Press, 2012), p. 1523.

³⁸¹ E. Berry, "Visual Poetry," p. 1523.

inasmuch as they omit correlations, they urge the reader to find these himself.”³⁸² In prose works, the juxtaposition of paragraphs have a major role in visual segmentation and thus in the creation of blanks, i.e. in the shaping of the work’s textual space. The customary sense of the concept “paragraph” is a cohesive and coherent range of sentences usually within a larger textual context. However, in Joyce’s *Ulysses*, non-sentence and fragmentary sentence paragraphs, besides single-sentence paragraphs, are just as common as multiple-sentence paragraphs, and they all have diverse, but equally decisive roles in moulding the entirety of textual space the work delineates. Throughout the “Sirens” episode, non-sentence paragraphs, i.e. paragraphs involving one or more expressions “that cannot be analyzed grammatically as sentences”³⁸³ make their repeated appearance. Two of the most conspicuous spatial patterns in terms of non-sentence paragraphs are related to the blind stripling and Blazes Boylan.

Wonderful. She held it to her own. And through the sifted light pale gold in contrast glided. To hear.
Tap.

Bloom through the bardoor saw a shell held at their ears. [...] (*U* 231: 931–934.)

The cited passage signals the first appearance of the non-sentence paragraph “Tap.” This unaccountable spatial intrusion segments textual space and suggests an onomatopoeically conceived reference to rhythm. As “Tap” recurs several times in the spatially devised manner of a non-sentence paragraph – presenting itself amidst diverse contextual relations within the chapter –, it becomes a particularity of textual space within the episode, without letting on its actual significance to the reader. This verbal phenomenon becomes all the more pertinent as two instances of “Tap” appear within a single paragraph:

The thrill they itch for. Yeoman cap.

Tap. Tap.

Thrilled she listened, bending in sympathy to hear. (*U* 234: 1083–1085.)

The still covert importance of “Tap” increases even further with the ensuing proliferation of its repetitions, although occasional hints are also provided to the alert reader.³⁸⁴ Even as the gradual

³⁸² Iser, *The Implied Reader*, p. 208. [I modified the translation – D. V.]

³⁸³ Sidney Greenbaum and Gerald C. Nelson, *An Introduction to English Grammar*, p. 104.

³⁸⁴ An instance of “Tap” is closely related in textual space to a curse previously uttered by the blind stripling.

With hoarse rude fury the yeoman cursed, swelling in apoplectic bitch’s bastard. A good thought, boy, to come.
One hour’s your time to live, your last.

Tap. Tap.

Thrill now. Pity they feel. (*U* 234: 1097–1101.)

The segment “cursed, swelling in apoplectic bitch’s bastard” is an echo of the blind stripling’s action and speech, entwined with a paraphrase of the plot involved in the ballad entitled *The Croppy Boy* which is followed by “Tap. Tap.” In this way, the curse and the tapping sound are related by their agent being the blind stripling. The occasion of the echo in the “Sirens” episode reaches back to a scene in “The Wandering Rocks”:

As [Cashel Boyle O’Connor Fitzmaurice Tisdall Farrell] strode past Mr Bloom’s dental windows the sway of his dustcoat brushed rudely from its angle a slender tapping cane and swept onwards, having buffeted a thewless body. The blind stripling turned his sickly face after the striding form.

increase in the number of “Tap” segments appearing in repeatedly unexpected non-sentence paragraphs mounts to eight, the unmistakable disclosure of their sense is still lacking.

—Very, he stared. The lower register, for choice.

Tap. Tap. Tap. Tap. Tap. Tap. Tap.

Bloom went by Barry’s Wish I could. Wait. [...] (U 237: 1222–1224.)

The revelation eventually comes with a paragraph that involves sentences besides the non-sentential segments, thus, with a construction which does not assign spatial significance to the appearance of “Tap” anymore. The mystery is revealed, the demonstrated manner of spatial foregrounding loses its role and is hence withdrawn.

Tap. Tap. A stripling, blind, with a tapping cane came taptaptapping by Daly’s window where a mermaid hair all streaming (but he couldn’t see) blew whiffs of a mermaid (blind couldn’t), mermaid, coolest whiff of all. (U 237: 1234–1236.)

The spatial motif of tapping, which typically constitutes a non-sentence paragraph, winds through the episode as an unaccountable onomatopoeic cadence moulding the textual space of the episode. It presents an unfathomable aspect of sense until the very end, allowing for the opacity of speech and the compelling nature of verbal juxtaposition to become manifest. As Todorov puts it, the spatial order of the text, entailing verbal juxtaposition, makes “the logical or temporal relations shift to the background or disappear; it is the spatial relations of the elements that constitute the organization.”³⁸⁵ Differently put, the spatial order has its *own* logic which, being a facet of diction, is in close correlation with the other facets (verbal *melos* and figures of speech), shaping and being shaped in terms of the relations of speech and sense, from which the actual fabric of textual relations evolves. As Roman Jakobson has shown in his analysis of poetry, “all the strata of discourse, from the phoneme and its distinctive features to grammatical categories and tropes, can enter into a complex organization, in symmetries, gradations, antitheses, parallelisms, etc., forming together a veritable spatial structure.”³⁸⁶ The onomatopoeic cadence (verbal *melos*) of the tapping cane and its spatially devised motif of the non-sentence paragraph yield a verbal construction of obscure sense pointing towards a lyrical mode of manifestation. No line of verse is involved, but paragraphs of “Tap” are delineated by pauses signalled by white space, like in the case of verse lines. No meter or speech-rhythm is engaged, but the *melos* of end-stopped single syllables creates a verbally conceived cadence of isochrony. No explicit thought is involved, but the concealed reference to the blind stripling becomes humorously and sadly insightful when exposed. In this way does the textual space of *Ulysses* unfurl a yet untreated aspect of its lyrical prose. The same manner of spatial

—God’s *curse on you*, he said sourly, whoever you are! You’re blinder nor I am, you *bitch’s bastard*! (U 205–206: 1115–1120. [italics mine – D. V.]

³⁸⁵ Todorov, *Introduction to Poetics*, p. 46.

³⁸⁶ Todorov, *Introduction to Poetics*, p. 47.

foregrounding also occurs with regard to the references the text makes to Blazes Boylan, apart from the occasional chants of triple rhythm seen above.

—Well now, he mused, whatever you say yourself. I think I'll trouble you for some fresh water and a half glass of whisky.

Jingle.

—With the greatest alacrity, miss Douce agreed. (*U* 214–215: 210–213.)

The non-sentence paragraph “Jingle” interrupts the conversation between Mr Dedalus and Miss Douce on a textual plane, posing an unaccountable intrusion equal in textual significance to the tappings of the blind stripling. The mentioned verbal construction of lexical onomatopoeia appears again in an extended, varied construction of three words, exhibiting the same spatial structure of a non-sentence paragraph.

No glance of Kennedy rewarding him he yet made overtures. To mind her stops. To read only the black ones: round o and crooked ess.

Jingle jaunty jingle.

Girlgold she read and did not glance. Take no notice. She took no notice while he read by rote a solfa fable for her, plappering flatly: (*U* 215: 243–247.)

After the narratorial voice recounts that the minor Dublin figure Lenehan is making renewed efforts at engaging Miss Kennedy's attention, the jingling motif of textual space makes its way into the fabric once again. Apart from the pattern of verbal *melos* the motif “Jingle” and “jaunty” devise, relating the non-sentence paragraph to the musical theme of the chapter, it is still difficult to make sense of the significance this particular verbal construction possesses. However, the subsequent appearance of “jingle” sheds light on the hitherto unfathomable motif of textual space:

[...] Lager for diner. Lager without alacrity she served.

With patience Lenehan waited for Boylan with impatience, for jinglejaunty blazes boy.

Upholding the lid he (who?) gazed in the coffin (coffin?) at the oblique triple (piano!) wires. (*U* 216: 288–290.)

The adverbial compound “jinglejaunty,” serving as an attribute of “blazes boy,” makes the reference of the “jingle” motif finally clear, also suggesting, by way of Lenehan's expectant attitude, that Boylan is bound for the Ormond bar. This throws light on the previously surfacing intrusive motifs of textual space in a “retrospective arrangement” (*U* 198: 783.), as Mr Kernan would put it, showing Miss Kennedy and Miss Douce respectively in juxtaposition to the approaching Blazes Boylan (presented metonymically by the “jingle” motif). The “jingle” motif winds through the chapter from this point onwards, though not invariably in the spatial construction of the non-sentence paragraph, but in the framework of single-sentence and multiple-sentence paragraphs, besides making itself seen and heard as immersed within a paragraph. The non-sentence paragraph involving the words “jingle” and “jaunty,” but also the variation of these, sets the theme of the usurper adulterer as a recurring, spatially detectable pattern of the text. The vertical juxtaposition of non-sentence paragraphs with other,

thematically unrelated (non-)sentences and paragraphs constitutes one of the fundamental modes of creating textual space, particularly in *Ulysses*. The entire structure of the tenth episode entitled “The Wandering Rocks” finds its fundament in the principle of vertical juxtaposition conceived in the way demonstrated.³⁸⁷ Vertical juxtaposition involves the sense of visual juxtaposition (e.g. the units of paragraphs) and also that of verbal juxtaposition (of non-sentences, fragmentary and complete sentences), joining sight and sense in the poetic mould of diction. Hence does juxtaposition partake in the riddle inwrought into *phanopoeia*.

Non-sentence and fragmentary sentence paragraphs do not only make sense as temporarily unfathomable and recurring spatial patterns, but also as spatially signified highlights of gesture or speech, besides being textual tokens of foreshadowing impending speech in more than one instance. Vertical juxtaposition, in such textual occurrences, gives significance to the requirement of making sense of textual orders by way of directing attention to the alterity of the spatial position single-sentence and fragmentary sentence paragraphs partake of. Differently put, vertical juxtaposition draws attention to the insight that the eminence of sense may be tightly interconnected with the eminence of the textual order.

Lionel Simon, singer, laughed. Father Bob Cowley played. Mina Kennedy served. Second gentleman paid. Tom Kernan strutted in. Lydia, *admired, admired*. But Bloom sang dumb.
Admiring.

Richie, *admiring*, descanted on that man’s glorious voice. [...] (*U* 227: 774–778.) [italics mine – D. V.]

The sentence-final repetition of past tense verbs in the first paragraph of the passage create a verbal scheme similar to *epistrophe*,³⁸⁸ followed shortly by a non-sentence paragraph “Admiring.” The thus appearing textual order of vertical juxtaposition fashions a relation of sense by virtue of referring back to and hence highlighting the gesture of admiration on the part of Miss Douce – at the end of the previous paragraph –, dedicated to Simon Dedalus’s rendering of *M’appari*.³⁸⁹ This relation of sense highlighted by the spatial structuring of the text is provided further reference in the succeeding paragraph, at the beginning of which Richie Goulding’s admiration of Simon Dedalus’s singing is exposed. The textual juxtaposition of the three paragraphs related by a common word and so by the common gesture of admiration displays a mode of spatial foregrounding, on account of which the particularity, the correlations and the contextual implications of the specified spatial associations of sense gain prominence. Such foregrounding goes hand in hand with the defamiliarizing manner of speech implied by the spatially isolated non-sentence paragraph “Admiring.”

³⁸⁷ Cf. Dalma Véry, “The Labyrinth of Understanding: Textual Space in James Joyce’s *Ulysses*,” *Első Század Online* 10. 1 (2011): 1–11.

³⁸⁸ “Epistrophe. Final repetition; the opposite of anaphora.” Leech, *A Linguistic Guide to English Poetry*, p. 81.

³⁸⁹ See section II. 2. 2.

Spatial foregrounding is also at work in contexts of “Sirens” where it serves to signal an indeterminable textual presence, often referred to as the “Arranger.”³⁹⁰ In the following excerpt, a fragmentary sentence paragraph crops up, its unaccountability originating from the unidentifiability of the speaking voice, not from the indeterminacy of its sense.

—What time is that? asked Blazes Boylan. Four?
O’clock.
Lenehan, small eyes ahunger on her humming, bust ahumming, tugged Blazes Boylan’s elbowsleeve.
—Let’s hear the time, he said. (*U* 218: 385–389.)

The fragmentary sentence “O’clock” complements ironically Boylan’s question “Four?” put in the previous paragraph, and its very irony originates from the manner of corrective the unidentifiable speaking voice introduces in a textually intrusive manner. The defamiliarizing mode of diction presented by “O’clock” as a fragmentary sentence paragraph contributes to speech calling attention to itself, and it is the hence conceived self-referentiality of speech which also makes the unfathomable character of the speaking voice conspicuous. In other words, the order of textual space presented by vertical juxtaposition throws light on the working of the text itself once again by way of foregrounding and defamiliarization, making the reader aware this time of an unaccountable speaking voice and its ironically corrective measure applied regarding the speech manners of Blazes Boylan. The indeterminable character of the speaking voice allows for thought and gesture – the sense of what is said in the manner it is said – to manifest themselves in their significance, for it resists all attempts to reach beyond the text by virtue of its very nature of indeterminacy. This feature of *Ulysses*, coupled with an idiosyncratically spatial fashion of presentation, amounts to the unfurling of a lyrical mode of textu(r)al manifestation in prose that is both self-sufficient in its verbal design and self-referential in the opacity of its voice. The same order of textual space, conceiving non-sentence/fragmentary sentence paragraphs, may also make the reader aware of the unidentifiable speaking voice in foreshadowing the impending speech of another voice.

—O go away! she said. You’re very simple, I don’t think.
He was.
—Well now I am, he mused. I looked so simple in the cradle they christened me simple Simon. (*U* 214: 204–207.)

The excerpt from the conversation between Miss Douce and Simon Dedalus, quoted above already, is textually interrupted by a remark “He was.” The fragmentary sentence paragraph refers back to Lydia’s phrase “You’re very simple” and also refers forward, foreshadowing Simon’s concession: “Well now I am.” The unidentifiable speaking voice asserting itself in a segment of irregularly fashioned textual space makes itself heard in an explicitly ironic

³⁹⁰ Hugh Kenner, “The Arranger,” p. 30.

narratorial comment yet again, this time pertaining to the ongoing conversation. The reader is compelled to suspend the process of interpreting the conversation due to the textual ordering of verbal space, for the intrusive paragraph of the fragmentary comment halts the conversation while making a reference to it, and, by virtue of such dislocation also calls attention to itself. Therefore, besides the reader's expectation of straightforward speech, the textual ordering of vertical juxtaposition and the thus created verbal gesture of intrusion also subvert the conversation between Miss Douce and Mr Dedalus, highlighting the implications of the discussion in a humorous way and adding a "speaking absence" to the conversation. A textually present absence is encountered in this way, asserting itself as an intercepting, self-sufficient speaking voice marked by the spatial ordering of speech. Such narratorial commentary is not restricted to fragmentary or non-sentence paragraphs, however. In numerous instances throughout *Ulysses*, single-sentence paragraphs accommodate the diverse commentaries of the unidentifiable voice.

[...] At four. Has he forgotten? Perhaps a trick. Not come: whet appetite. I couldn't do. Wait, wait. Pat, waiter, waited.

Sparkling bronze azure eyed Blazure's skyblue bow and eyes.

—Go on, pressed Lenehan. There's no-one. He never heard. (*U* 219:392–395.)

The musings of Bloom concerning Boylan's potential failure to keep his afternoon appointment with Molly is juxtaposed vertically to a single-sentence paragraph. The adjective "azure" rhyming with the coinage "Blazure" – from "Blazes" and "azure" – exhibit a mode of articulation explicitly irregular in prose and characteristic of the subversive mode of speech signalling the unidentifiable voice. The idiosyncratic stylization of speech presented by the indeterminable voice in a single-sentence paragraph makes the significance of textual space conspicuous, installing a context of sense into diction – that of the infatuation of Miss Douce with Blazes Boylan – separate both from the context of the foregoing free direct thoughts and the context related to the following words of Lenehan. The textually juxtaposed contexts are modulated by their spatial arrangement, as the latter creates such relations of sense between them (regarding the Bloom-Molly-Boylan and the Miss Douce-Boylan-Molly relationships) which would be impossible to verbalize. Differently put, the spatial arrangement devises implications of sense in a way that could not be created in any other manner without making them explicit. This textual phenomenon also supports the notion that verbal space is not merely the "form" of a work but one of its essential dimensions of sense. Therefore, as the examples examined thus far show, textual space may be of marked importance without encompassing instances of verse lines. The diction of textual space may potentially expose thought, gesture,

manner of speech, or context of sense, and present the self-referentiality³⁹¹ of speech by way of the spatiality of the textual construction – a self-referentiality that is characteristic of lyric. This is the way in which the poetics of textual space unfurls yet another facet of lyrical prose in *Ulysses*.

Fragmentary sentence paragraphs are involved in similar constructions of vertical juxtaposition, conceiving contextually interrelated segments, as those encountered above. To be more precise, in the following excerpt from “Sirens,” fragmentary sentence paragraphs simultaneously differ from and are interlinked with adjacent paragraphs, presenting alternating views of the same situation in the manner of segmenting the space of the text. As Mr Dedalus, Ben Dollard and Father Cowley discuss Molly Bloom’s name and origin, the textual composition of alternating views sets in.

—Daughter of the regiment.
—Yes, begad. I remember the old drummajor.
Mr Dedalus struck, whizzed, lit, puffed savoury puff after
—Irish? I don’t know, faith. Is she, Simon?
Puff after stiff, a puff, strong, savoury, crackling.
—Buccinator muscle is ... What? ... Bit rusty ... O, she is ... My Irish Molly, O.
He puffed a pungent plummy blast.
—From the rock of Gibraltar... all the way. (*U* 221: 507–515. [italics mine – D. V.])

In the midst of the ongoing conversation, a fragmentary sentence is inserted into the succession of lines without end-stopping (“Mr Dedalus struck, whizzed, lit, puffed savoury puff after”), which insertion is, in turn, interrupted by another fragment of the conversation, followed by the continued description of Mr Dedalus’s preoccupations. (“Puff after stiff, a puff, strong, savoury, crackling” constituting the complementing fragment of the previous, related description, the one without end-stopping.) The same manner of spatial arrangement is repeated yet once more at the end, this time employing an entire sentence instead of a fragmentary one (“He puffed a pungent plummy blast”). The dialogue about Molly Bloom juxtaposed with the verbal description of Mr Dedalus lighting and smoking his pipe cast parallel views of the same situation, related by virtue of a common figure (Simon Dedalus) and yet offering completely different angles in their manner of approach both verbally, thematically and spatially. The two different views exhibit the unfamiliar presentation of a succinct image concerning everyday occurrences and ordinary conversations, relating contextually overlapping paragraphs articulated in different manners and foregrounded in their difference by virtue of the diction of textual space. The textual intrusions of narratorial description concerning Mr Dedalus create an alternating pattern

³⁹¹ Jonathan Culler, “Changes in the Study of the Lyric,” p. 52.

with segments of the parallelly running dialogue, making the difference of views visually apparent, but also keeping the diverse patterns within the framework of a single situation.

Most importantly from the aspect of lyrical prose epic, the appearance of single-sentence paragraphs also allows for the modes of indirect and free indirect speech or thought to be exposed, usually by way of narratorial commentary.

As its name implies, FIS [free indirect speech] is normally thought of as a freer version of an ostensibly indirect form. Its most typical manifestation is one where, unlike IS [indirect speech], the reporting clause is omitted, but where the tense and pronoun selection are those associated with IS.³⁹²

Indirect and free indirect speech and thought distance the speaker and hearer from the situation or concern reported and/or discussed, so that the particular attitude and approach of those involved or affected may be retained and highlighted at the same time from such verbally created distance. The defamiliarizing manner of verbal distancing implied in indirect and free indirect speech and thought is yet another way for articulation to manifest its self-referentiality in *Ulysses*. However, the following paragraph has still more to it:

—Dollard, murmured tankard.

Tank one believed: miss Kenn when she: that doll he was: she doll: the tank.

He murmured that he knew the name. [...] (*U* 236: 1169–1172.)

The single-sentence paragraph of indirect and free indirect thought attributed to one of the gentlemen served with a tankard of ale by Miss Kennedy (referred to metonymically as “tank one”) is inserted in a vertical direction between tank one’s murmuring of Ben Dollard’s name and his muttering that he knows the name. One might ask what the importance of the verbal presentation of such an inconsequential scene may be, how it testifies to the lyricality of prose or to the lyricality of self-reference at all. The answer lies in sensibility, which allows one to discern the multiple verbal fabrics of the texture. Exposing seemingly inconsequential fragments of scenes and images, laying bare the insignificance of ordinary thought and speech are the very essence of unveiling the hitherto unconceived sense of trivial and humorously inept facets of existence. For example, that mere murmuring covers hidden processes of thought, such that may be presented by the poetically constructed single-sentence paragraph of fragmentary phrases. That passing thoughts of another individual may hint at a secret, silent attachment. That meditation on something ordinary may also be lyrically opaque.

The reader is riddled by the five-part sentence which is also a paragraph and which, besides being an instance of vertical juxtaposition, also testifies to the verbal phenomenon of horizontal juxtaposition, contributing yet another angle of perception and conception to the textual space of “Sirens.” The five truncated sentences of the single-sentence paragraph will be

³⁹² Leech and Short, *Style in Fiction*, pp. 260–261.

termed quasi-sentences, as they are not separated by full stops, which would create five fragmentary sentences, but by colons, which segment but also keep the sentence together at the same time. Such a textual arrangement may not only seem unfamiliar from a spatial point of view but may also appear obscure and even confusing at first. After the first two colons (“Tank one believed: miss Kenn when she:”) the reader may suppose (s)he will learn what tank one believed with regard to Miss Kennedy. Until the noun “doll” (“that doll”) (s)he is likely to suppose that tank one believes Miss Kennedy is like a doll, when, suddenly, the personal pronoun “he” sets in (“he was”) and the entire interpretation is shattered. Taking up the thread of vertical juxtaposition though, the reading may be steered towards the right direction, for “doll” refers by way of abbreviation to Ben Dollard mentioned in the previous paragraph, which, hence, disjoints the horizontal line of thought established in the first and second quasi-sentences of the single-sentence paragraph related to Miss Kennedy. One never really learns what tank one believed about Miss Kennedy or may only surmise that the fourth segment of the paragraph “she doll” suggests tank one making the association the reader had also made at the beginning of his/her reading. The fourth and fifth quasi-sentences, then, seem to return to the thread of thought with which the paragraph had ostensibly commenced: to tank one thinking favourably about Miss Kennedy (“she doll: the tank”). However, with “doll” being polysemous in this particular context, a different interpretation may not be ruled out either, entailing tank one’s thoughts about the relationship between Miss Kennedy (“she”) and Ben Dollard (“doll”). Lyrical opacity contends its nature.

The unfamiliar proliferation of colons within a single-sentence paragraph does not contribute to the elimination of such lyrical opacity either. They create the “graphic units”³⁹³ of horizontal juxtaposition devoid of conjunctions and linking words like in the clear-cut examples of free direct thought involved in Bloom’s silent soliloquies. Colons, performing a paratactical segmenting function within the text, introduce the indeterminacy of open-endedness, adding a further sense of obscurity to the five-piece single-sentence paragraph. The paratactical arrangement of quasi-sentences segmented by colons is the mode of horizontal juxtaposition which belongs to the syntagmatic aspect of language in Saussure’s formulation. In fact, Saussure differentiated between what he termed the syntagmatic and paradigmatic relations between units of language, corresponding to combinatorial and associative principles respectively.³⁹⁴

³⁹³ Leech and Short, *Style in Fiction*, p. 170.

³⁹⁴ Tzvetan Todorov, *Introduction to Poetics*, p. xi.

[T]he aspect of the *contiguity* of elements in sequence [...] gives language its ‘horizontal dimension,’ [which] Saussure termed the *syntagmatic* aspect of language; [...] the ‘vertical dimension’ in which one word that fills a slot in the syntactic string could be replaced, potentially, by others, Saussure termed the *associative* (in later usage *paradigmatic*) aspect of language.³⁹⁵

In addition, Jurij Lotman and his associates referred to the horizontal and vertical – i.e. the syntagmatic-combinatorial and the paradigmatic-associative – aspects of language pinpointed by Saussure as its “intralinear” and “interlinear” dimensions,³⁹⁶ for combinatorial connections define the intra-relations of sense within a line, in prose within a phrase, sentence or paragraph, while associative correlations pertain to interlinear links or to the sense relationships between phrases, sentences, sentence paragraphs or larger textual segments. The single-sentence paragraph in the example cited above creates an intralinear juxtaposition of truncated textual segments by way of colons, but is also involved in an interlinear order of textual space inasmuch as it is vertically interpolated between two other paragraphs and involves binding references to these (consider, for example, the allusion to the paragraph foregoing the sentence-paragraph in which allusion Ben Dollard’s name is mentioned). The integration of paradigmatic-associative considerations with syntagmatic-combinatorial ones yields an instance of textual space foregrounded both horizontally and vertically by virtue of the relations of sense involved.

It is not only single-sentence paragraphs though which testify to such complexity in their orders of textual space. Multiple-sentence paragraphs in *Ulysses* often exhibit the same textual complexity of both horizontally and vertically developed dimensions of textual space, unfurling multiple facets of verbal and visual defamiliarization and foregrounding. Like lyrical verse, then, lyrical prose conceives visual poetry by way of creating designs of textual space: interconnected verbal patterns are devised in line with diverse principles of textu(r)al λόγος in the framework of combinatorial and associative relations, allowing speech and thought to become self-referential in their unique textural-structural complexities. Treating non-sentence and fragmentary sentence paragraphs above, we saw the intrusive appearance of the indeterminable textual voice of *Ulysses* inserting its textual segment “O’clock” in the manner of vertical juxtaposition into the fabric. Antecedent to the mentioned excerpt, another textual segment is to be found in the “Sirens” episode, bearing major relevance from the aspect of textual space as it sheds light on more than one of its hitherto untreated facets besides the complexities of horizontal and vertical juxtaposition.

³⁹⁵ P. Steiner, H. Smith Richmond, “Semiotics and Poetry,” *The Princeton Encyclopedia of Poetry and Poetics*, ed. by Roland Greene, et. al. (Princeton and Oxford: Princeton University Press, 2012), p. 1287. [italics in the original – D. V.]

³⁹⁶ H. Baran, C. Klamann, “Structuralism: The Moscow-Tartu School,” *The Princeton Encyclopedia of Poetry and Poetics*, ed. by Roland Greene, et. al. (Princeton and Oxford: Princeton University Press, 2012), p. 1363.

Clock whirred. Miss Kennedy passed their way (flower, wonder who gave), bearing away teatray. Clock clacked.

Miss Douce took Boylan's coin, struck boldly the cashregister. It clanged. Clock clacked. *Fair one of Egypt* teased and sorted in the till and hummed and handed coins in change. *Look to the west.* A clack. *For me.* (U 218: 380–384. [highlights, italics and underlinings mine – D. V.])

Blazes Boylan is passing time at the Ormond bar in the company of Miss Douce and Lenehan, without the plot of his stay having much to offer besides a brief innuendo with Lydia. Nevertheless, the textual space of the quoted segment does have much to offer. Two multiple-sentence paragraphs are juxtaposed in a vertical direction involving three and seven sentences respectively, fragmentary and compounded ones also to be found among them. The underlined sentences reveal that the clock at the bar makes itself heard from time to time, opening a paradigmatic-associative dimension of the text and of its interpretation, which allows for the correlated verbal constructions to establish sense relations across the entire quoted excerpt. The vertical juxtaposition of multiple-sentence paragraphs is, thus, conjoined by a vertically associative pattern of textual space, fashioned by the repetition of the same word (“clock”) and its verbal complements (“whirred,” “clacked”). Schemes of recurrence, therefore, also make conspicuous patterns of textual space.

On the horizontal plane, sentences and fragmentary sentences are arranged within the scope of the two paragraphs mostly in a paratactical fashion, intertwining threads of the whirring and clacking clock, a silent thought, a passing figure, a working hand, a clanging coin, but also repeated, concealed references to a song entitled “The Shade of the Palm,” in which parting lovers pledge their love for one another³⁹⁷. The juxtaposed sentences indicate frequent shifts in perspective as for the context of making sense. The second multiple-sentence paragraph begins with Miss Douce accepting Boylan's coin (in return of his order), entering the sum into the cash register, and dropping the coin into the till. Such a straightforward beginning presented by the two initial sentences is broken by the abrupt intrusion made by a clacking clock, from which one has to turn one's attention towards a reference to the mentioned song (“Fair one of Egypt”) gliding back into its association with Miss Douce who is sorting coins and handing change coquettishly (“teased and sorted in the till and hummed and handed coins in change”) in the second half of the sentence. The next horizontally juxtaposed sentence brings an ironic return to the song again suggesting – by virtue of the entwined threads of infatuation relating Miss Douce and Boylan with the lovers of the song – the impending departure of Boylan to keep his appointment with Molly (“Look to the west”). This is followed by another juxtaposition presenting the further clacking of the clock, which is covertly underpinning the

³⁹⁷ Don Gifford with Robert J. Seidman, *Ulysses Annotated*, p. 291 and p. 298.

shortage of time before Boylan's departure besides giving significance to the entire associative-repetitive pattern of the clacking clock. The final paratactic and fragmentary reference to "The Shade of the Palm" ("For me") refers back by virtue of its very fragmentariness to "Look to the west," establishing an associative relation between the two complementary fragments and adding an ironic note of estrangement (in line with the distance of textual space between the fragments) to the previous hint at Boylan's departure. The spatial arrangement of horizontally devised verbal juxtapositions in the cited excerpt is no less intricate than the single-sentence paragraph treated above with regard to "tank one" and Miss Kennedy, both constructions leaving readers inattentive to the diction of textual space in the dark with regard to the sense relations involved within the paragraph. This indicates once again that the texture and the structure of the eminent text resist all attempts that wish to dissociate these from the sense of what is said. The working of textual space in its interaction with the reader is the space of sense as well, into which the correlations are inwrought.

A significant aspect of the textual space delineated by the first paragraph of the passage above is bracketing. As graphic units of the multiple-sentence paragraph, the brackets involved in the second sentence capture Miss Kennedy's silent thought about the flowers in Blazes Boylan's buttonhole, "(flowers, wonder who gave)," contributing to the modulation of textual space in the manner of horizontal juxtaposition. The bracketed meditation on the part of Mina is inserted into the second sentence without introductory links, thus, it interrupts the narration and displaces its point of view. In addition, the paragraph itself is framed by two sentences exposing the whirring and the clacking of the clock. In this vein, the multiple sentence-paragraph exhibits a symmetrical structure of textual space commencing with the explicitly audible appearance of the clock, followed by the narratorial recounting of Miss Kennedy passing Miss Douce and Boylan, her intrusive, bracketed silent thought, the conclusion of the interrupted narratorial portraiture of Mina bearing the teatray in passing, and, finally, the return to the clock once again. Bracketing serves to present perceptual change within the texture and, becoming a signal of discursive interruption, an alteration in point of view also, assigning the dynamic surface of textual space unavoidable importance in terms of construing relations and facets of sense once again. As Fritz Senn formulates it, "[t]wo separate tracks can be entwined in miniature or in a single paragraph with parenthetical interjections."³⁹⁸ In order to demonstrate that the application of bracketing throughout the episode is not mere coincidence, another

³⁹⁸ Fritz Senn, "Ulysses: Latent Coherence of Deviating Episodes," *Dublin James Joyce Journal* 4 (2011), p. 11.

excerpt is to be cited where bracketing has a major role. This particular segment has partly been quoted already, whilst treating the “jingling” non-sentence paragraphs hinting at Blazes Boylan.

Upholding the lid he (who?) gazed in the coffin (coffin?) at the oblique triple (piano!) wires. He pressed (the same who pressed indulgently her hand), soft pedalling, a triple of keys to see the thicknesses of felt advancing, to hear the muffled hammerfall in action. (*U* 216: 291–294.)

Narratorial speech is interrupted by bracketed intrusions made this time by an indeterminable voice commenting humorously on its “counterpart,” hence directing attention both on narration and on itself, fashioning duple discourse in the manner of such spatially ordered texture. The textual space of lyrical prose is not restricted to lines of verse but may avail itself of the wide variety horizontal and vertical dimensions of textual arrangement offers. The subtly interlaced verbal arrangements make the reader engage in the unfolding of the structures of thoughts, gestures and images correlated within the verbal space of prose segments. The hence devised intertwining threads of overlapping or remote contexts, the idiosyncratically woven fabric of multiple layers attest to and even go beyond the spatial intricacies of lyric.

The *phanopoetic* texture of *Ulysses* bears still further variations of textual space in terms of the spatial construction at the beginning of the “Sirens” episode. The sixty-three introductory lines of the chapter constitute a largely incoherent range of non-sentence, fragmentary sentence, single-sentence and multiple sentence paragraphs, customarily considered to be the opening of the fugal structure the chapter is conceived as. Still, according to Zack Bowen, “[t]he first two pages of the episode, which clearly constitute an overture, tend to discredit the fugal idea. If the chapter is fugal, it would not be likely to have an overture preceding it.”³⁹⁹ Although as Jean-Michel Rabaté pointed out, the overture of the chapter bears affinity to music⁴⁰⁰ in the sense that it introduces “themes” recurring throughout the episode, it is the spatial significance of the chapter’s opening that makes it a segment of lyrical prose. “The overture is composed of sixty-seven theme-and-description motifs from the entire chapter,”⁴⁰¹ ranging from musical allusions to references regarding figures, instances of turns of speech, images and onomatopoeic occurrences. As such, verbal constructions and themes highlighted in the introductory lines resurface at diverse locations of the chapter, constituting a paradigmatic-associative axis throughout the entire episode as they refer back in a “retrospective arrangement” to the “overture” itself from their indigenous contexts. In other words, the excerpts of the “overture” reintegrated into their own contexts shed light on the sense of the incoherent lines constituting paragraphs of diverse length at the opening of “Sirens.” The paradigmatic-associative axis

³⁹⁹ Zack Bowen, “The Bronzegold Sirensong,” p. 26.

⁴⁰⁰ See section II. 2.2. above.

⁴⁰¹ Zack Bowen, “The Bronzegold Sirensong,” p. 26.

developed by way of the recurrence of themes established in the “overture” creates a vertical dimension of cross-references within the text, linking locations of the texture distant in textual space but corresponding in their articulation and/or sense. Therefore is it possible to say that the thematic and allusive links emerging in the “overture” and resurfacing in the text of the chapter fashion a manner of *phanopoeia*, compelling the reader to navigate in the spatially conceived verbal riddles of the text and thus attempt to make sense of its inexplicit correspondences.

In addition, an explicit relation to the line-λογός of verse is also devised in the “overture” by virtue of its distinctly shaped paragraphs of one or two lines. As T. Steele puts it, “James Joyce also sometimes cultivates a species of prose poetry, as when he begins the Sirens episode in *Ulysses* with a burst of disjointed phrases rich in rhyme and alliteration.”⁴⁰² Differently put, lines and paragraphs of lines setting the recurring themes of the episode also arrange themselves in a vertical dimension, so that visually they appear to build lines of free verse of varying length and with occasional shifts into paragraphically extended lines of prose, thus devising a spatial order of juxtaposition in which the paratactic structure makes its own sense. Although this sense is for the most part opaque, for the relevant contexts are lacking, musical overtones are present throughout the lines of the opening series, both thematically and in the sense of the music of diction, suggesting a jumbled song and hence implying the presence of the lyrical mode not only by virtue of the verse-like arrangement of lines-as-paragraphs, but also by the all-encompassing presence of *melos* in the text.

The line-λογός of verse is not restricted to the arrangement of verbal excerpts into lines-as-paragraphs at the beginning of the chapter though. *Prosimetrum* also makes itself seen and even heard throughout the entire text, constructing an overlap between verse and prose, as its name also suggests. “[P]rosimetrum” is an “extended work of prose into which, at more or less regular intervals, the author inserts poems or passages of verse.”⁴⁰³ In *Ulysses*, direct quotations from songs or poems are italicized, signalling changes from prose diction into verse diction in a typographical manner, adding further diversity to the spatial manifestations of the text in terms of its graphological facet, treated already with regard to bracketing. This manner of italicization makes it apparent that the quoted air is sung and is to be sung by the inner ear as well, or should be imagined as being sung. Moreover, the italicized lines of the lyrics also contribute yet another spatial pattern of diction to the text which winds through several other verbal patterns and various segments. In this way, they are capable of establishing musters of articulation as

⁴⁰² T. Steele, “Verse and Prose,” p. 1512.

⁴⁰³ T. Steele, “Verse and Prose,” p. 1509–1510.

spatially marked manifestations of subtly developed sense relations between musical diction and the music of diction. Treating sound patterns in section II. 2.2., a “voiceless song” was elaborated upon with regard to its schemes of euphony, its singing character singled out by the singer being a piano. That is to say, the lyrics themselves are only suggested *in the narrative* by the melody the instrument plays, while the text quotes them directly and spatially, so to speak.

—*The bright stars fade ...*

A voiceless song sang from within, singing:

— *... the morn is breaking.*

A duodene of birdnotes chirruped bright treble answer under sensitive hands. Brightly the keys, all twinkling, linked, all harpsichording, called to a voice to sing the strain of dewy morn, of youth, of love’s leavetaking, life’s, love’s morn.

—*The dewdrops pearl ...* (U 217: 320–327. [italics in the original – D. V.])

As the segment shows, the sound patterns of the music of diction (and also an instance of narration) are framed by musical diction, i.e. by textu(r)al evocations of the lyrical song itself, set in italics. In this way, the largely horizontally elaborated patterns of euphony are combined with patterns of evoking music presented by the vertically inserted lines of the lyrics. The interplay between the horizontal and vertical dimensions of the diverse patterns of words and music creates a composite mode of textu(r)al space which does not only conceive sense relations between the different facets of the same situation, but also introduces correlations between the different manners of manifesting sound and sense. The sight and the inner ear of the reader are equally called upon to live up to the aesthetics of the texture which bestows a lyrical character on prose in an epic of Dublin contexts. Lyric, like lyrical prose, accentuates the facets of both verbal *melos* and verbal *opsis* – for though prose and verse show divergence from many thematic aspects and from those of articulation, if the mode of lyricality becomes their shared principle, the aesthetics of verbal sound and textual sight develops into their common ground, also endowing diction with the potential to lay emphasis on thought instead of plot. The instances of *phanopoeia* demonstrated above as conspicuous examples of textual space offer the insight once again that the spatial development of a work of art is not merely a “formal” consideration, but is intrinsic to a piece of literature and, if awarded significance, is not unrelated to its essence.

III. Lyrically opaque narration

1. The roots of lyrical narration in *Ulysses*

“A lyric poem may not be called a narrative – that is, it may not have the impact [...] of a narrative – yet almost invariably it will include all kinds of narrative bits and pieces.”⁴⁰⁴ If lyric may involve facets of narrativity by incorporating “narrative bits and pieces,” lyric and narrative do not prove to be mutually exclusive, thus, narrative discourse may also involve the sense of the lyric – inasmuch as it incorporates the principle of lyrical sensibility into its diction. We have seen throughout the previous sections how the prose text of *Ulysses* exhibits its lyrical character with regard to the music of its diction, its verbal schemes and its textual space as devised in the “Sirens” episode. However, within a more extended scope it remains to be seen whether the narrative and narratorial patterns of the work also involve a sense of lyricality, and if yes, in what modes or manners of manifestation. Once again, we have to recall Stephen Dedalus’s conception elaborated in *A Portrait of the Artist as a Young Man*, according to which the “vital sea” of epical narration originates from an essentially lyrical sensibility.⁴⁰⁵ Although epical narration seems to efface its lyrical origins entirely by nature of its concentration on action and event, it is capable of incorporating a range of discursive diversity which may also entail the marks of lyricality. “The epic, dominated by its mythic and traditional heritage, nevertheless included fictional, historical, and mimetic materials in its powerful amalgam.”⁴⁰⁶ From our perspective the emphasis is on – as Kellogg, Phelan and Scholes term it – “mimetic materials,” as these present the textu(r)al and discursive context for lyricality in narrative. “Mimetic materials” are rendered by “mimetic narrative,” which aims at unfurling the significance of sensation and environment by way of observation.⁴⁰⁷ Therefore, perception and emotion prove to be the fundamental “materials” of “mimetic narrative.” This also implies that the wording of perceptions and impressions dominates the discourse of “mimetic narrative” instead of the verbal development of a plot organized along the lines of action and event. “Mimetic narrative is the antithesis of mythic in that it tends toward plotlessness. Its ultimate form is the ‘slice of life.’”⁴⁰⁸ Briefly put, “[t]he ultimate form of mimetic plot is the ‘slice of life,’ virtually an ‘unplot.’”⁴⁰⁹ “Mimetic narrative,” then, establishes and maintains its specific

⁴⁰⁴ H. Porter Abbott, *The Cambridge Introduction to Narrative* (Cambridge, Cambridge University Press, 2004), p. 28.

⁴⁰⁵ See the beginning of section II. 1.

⁴⁰⁶ Robert Kellogg, James Phelan and Robert Scholes, *The Nature of Narrative* (Oxford: Oxford University Press, 2006), p. 232.

⁴⁰⁷ Kellogg, et. al., *The Nature of Narrative*, p. 13.

⁴⁰⁸ Kellogg, et. al., *The Nature of Narrative*, p. 13.

⁴⁰⁹ Kellogg, et. al., *The Nature of Narrative*, p. 232.

discursive character of narration without aiming at the recounting of an event or a specifically organized order of events, subverting the construction of a plot thereby. In this vein, “mimetic narrative” offers lyricality the possibility of finding its way into narration, for its discursive design is determined by the significance of thought and sense, perception and emotion instead of the necessity of developing a plot. Indeed, the lyricality of impressions and epical narration, or the lyrical and epical voices, as T. S. Eliot makes it explicit, “are most often found together [...] in non-dramatic poetry [...].”⁴¹⁰

Though in *Ulysses* “Joyce’s narrative hangs loosely on its borrowed Homeric framework,”⁴¹¹ it is primarily a “mimetic narrative” in which episodes are framed scenes of discursive versatility rather than descriptions of a specific order of events. To put it differently, in the episodes of *Ulysses* the particular orders of the diverse modes of speech gain prominence, only through the screen of which may the reader learn of the events and actions taking place within the context of the narrative. This also accounts partly for the “story of a day” – with which expression *Ulysses* is often described – being a rather fragmented story, for not only are there several narrative gaps and hiatuses in the posited “sequence” of time and action (for example, how Bloom’s day proceeded between “Cyclops” and “Nausicaa” or Stephen’s between “Proteus” and “Aeolus”) but the intricately interwoven threads of the diverse modes of speech also create an opaque screen which prevents any suggestion and conception of narrative and narrational translucency. The texture does not allow the reader to reach beyond it for a story that is apart from the discourse. Indeed, critics were frustrated with “what they thought of as Joyce’s infidelity to the minimal requirements of a story [...].”⁴¹² The episodes of *Ulysses* are framed scenes bearing their own contexts, rather than being developments of action. Into such framed scenes is the fragmented story of Stephen Dedalus, Leopold and Molly Bloom besides all the minor figures of 1904 Dublin embedded. Manifestations of the lyrical character of speech within the texture of *Ulysses* make it apparent that the lyricality of diction is not oriented upon revealing “new events but the significance of existing events. Actions are turned into scenes which embody recognitions.”⁴¹³

On such grounds it is important to point out once again that *Ulysses* is an epic also inasmuch as it is an extensive and expansive presentation of diverse modes of diction, an “Odyssey of style” – as stated by Karen Lawrence in her book of the same title –, into which

⁴¹⁰ T. S. Eliot, “The Three Voices of Poetry,” p. 108.

⁴¹¹ Kellogg, et. al., *The Nature of Narrative*, p. 237.

⁴¹² Karen Lawrence, “The Narrative Norm,” *The Odyssey of Style in Ulysses* (Princeton, New Jersey: Princeton University Press, 1981), p. 39.

⁴¹³ Freedman, *The Lyrical Novel*, p. 8.

stylistic *Odyssey* the fragmented chronicle of a day is hidden, but which does not offer an integrated scheme of characterization. As scenes replace plot and bar the reconstruction of a completely coherent and cohesive story, so do the various modes of speech moulding the texture of *Ulysses* and creating an opaque surface of discourses replace the notion of unified characters. Like in lyrical novels, there is “an underemphasis on character” and “[t]he excitement created by the plot is largely absent.”⁴¹⁴ Underemphasis on character in *Ulysses* is all the more noticeable as the reader attempts to follow the diverse modes of diction that weave the texture: it is rather the fluctuating voices of the texture the “reading ear” encounters than the utterances of clearly delineated “characters.” As Jonathan Culler formulates it, “lyric language [...] makes itself felt as something other than signs of a character and plot [...]”.⁴¹⁵ In accordance with the lyricality of its speech, *Ulysses* does not entail a sense of characterization. In fact, Laurent Milesi points out that Joyce’s “evolution of language” is “inseparable from [the] problematization of neat entities like character and voice, as well as the boundaries between them [...]”.⁴¹⁶ The non-problematized notion of character requires *characterization*, incorporating textually elaborated discursive practices to illuminate a fictional figure from more than one point of vantage. Among such discursive practices of characterization one may find description, “psychological” elucidation and symbolic action. Therefore, “[i]n our attempt to understand a character, we look for direct clues, like explicit pronouncements of the narrator, but we also rely heavily on the character’s actions.”⁴¹⁷ Due to the lack of discursive transparency in *Ulysses*, “direct clues” are rarely recoverable from the text with regard to character, while the role of inference is of crucial significance. Joyce’s figures often narrate for themselves without adopting a narratorial voice, i.e. it is through the order and turn of their silent thoughts that we learn to recognize them instead of gaining explicit narratorial insight. In the works of Henry James, it is only through the lens of the narrator that we may enter the thoughts and recognize the outlook of the character. Consider, for instance, the following narratorial passage by James from *A Portrait of a Lady* concerning Isabel Archer’s thoughts on Madame Merle:

She believed then that at bottom she had a different morality. Of course the morality of civilised persons has always much in common; but our young woman had a sense in her of values gone wrong or, as they said at the shops, marked down. She considered with the presumption of youth, that a morality differing from her own must be inferior to it; and this conviction was an aid to detecting an occasional flash of cruelty,

⁴¹⁴ Freedman, *The Lyrical Novel*, p. 283.

⁴¹⁵ Culler, *Theory of the Lyric*, p. 119.

⁴¹⁶ Laurent Milesi, “Introduction: Language(s) with a Difference,” *James Joyce and the Difference of Language*, ed. by Laurent Milesi (Cambridge: Cambridge University Press, 2007), pp. 2–3.

⁴¹⁷ Seymour Chatman, *Reading Narrative Fiction* (New York: Macmillan, 1993), p. 59.

an occasional lapse from candour, the conversation of a person who had raised delicate kindness to an art and whose pride was too high for the narrow ways of deception.⁴¹⁸

The passage demonstrates the manner of narratorial characterization which provides explicit insight into the character's stance and considerations of morale, way beyond what the text(ure) of the diverse modes of speech surfacing in the novel may be able to suggest in themselves.⁴¹⁹ "Direct clues" are provided by way of such characterization, not mere hints of speech and associations of thought like in *Ulysses*. "Pain, that was not yet the pain of love, fretted his heart" (*U* 5: 102): a sentence in third person singular from "Telemachus" concerning Stephen Dedalus, suggesting a narratorial position of speech without asserting omniscience over "character." The sentence does not say what kind of pain bothered Stephen and why, only indicates that pain "that was not yet the pain of love" was affecting him. Apparently, it is rather the wording of a vague emotion, the voicing of an impression that is typical of narratorial speech in *Ulysses*, regularly articulating the thoughts of the particular figure himself/herself and even adopting their turns of phrase. More often than not, the narrative stance of the third person singular is completely obliterated in favour of silent thoughts so that the latter may speak for themselves. After Bloom feeds the hungry gulls on the quay with Banbury cakes he bought for the purpose from an applewoman, he muses thus in "Lestrygonians":

They wheeled flapping weakly. I'm not going to throw any more. Penny quite enough. Lot of thanks I get. Not even a caw. They spread foot and mouth disease too. If you cram a turkey say on chestnutmeal it tastes like that. Eat pig like pig. But then why is it that saltwater fish are not salty? How is that? (*U* 126: 51–55.)

The humorous and inquisitive thoughts of Bloom are characteristic of his "voice," but leave his motivations, the roots of his affections, his shortcomings largely concealed, which latter would point to the definite outlines of character that we saw regarding the exposition of Isabel Archer's attitude to the issue of morality. Instead, the particular mode and order of speech articulated as Bloom's silent thoughts presents us with sense relations and associations that suggest a mood, an emotional inclination emerging from the specificities of diction, and the reader is not urged to go beyond that in terms of an expanded scope of characterization. Joyce himself asserted that a portrait – which invariably seeks to demonstrate character – should be the "curve of an emotion."⁴²⁰ However, impressions of character, as suggested by the textually moulded curves of emotion, do not have to assemble themselves into the shape of a complete whole and hence do not have to suit the aim of integrity sought by finite characterization. Understanding "character" in the light of what Joyce terms the "curve of an emotion" implies that

⁴¹⁸ Henry James, *A Portrait of a Lady* (Ware: Wordsworth Editions, 1996), p. 280. (Chapter 31)

⁴¹⁹ However, by a comparison between the approaches adopted regarding the issue of characterization in the works of Henry James and James Joyce I do not mean to articulate a value judgement, only to highlight their differences.

⁴²⁰ Quoted in Kellogg, et. al., *The Nature of Narrative*, p. 237.

“characterization” is not to go beyond the revelatory potential of language as artistically devised speech. In such modes of articulation, the specificities of verbal relations are to unfold the terrains of thought and emotion. More precisely, the “curve of an emotion” makes the notions of character and characterization superfluous in themselves, for it is the surface of eminent speech as texture that allows for impressions and sentiments to unfold, without necessitating or providing explanatory remarks or justification.

Accordingly, language in *Ulysses* is shaped to reveal or to hint at – even if at times ironically – the perceptual potential and the emotional setting of particular situations and the way in which figures are involved in their relations. Thus, the scenes exhibited in the episodes of *Ulysses* often present the reader what may be called “supplementary events,” which “are events that do not drive the story forward and without which the story would still remain intact,”⁴²¹ while offering a variety of discursive arrangements without which the textu(r)al order would be greatly mutilated. “What is important here is [...] the transition from fiction interested in plot to fiction in which plot becomes synonymous with digression.”⁴²² The digressive nature of the narrative does not only suggest the diffusion of plot, but also the increased significance acquired by the manner and mode of narration. “Part of the difficulty at the start for the reader of *Ulysses* is Joyce’s use of the whole range of techniques early in the narration.”⁴²³ These varieties of narration, as potentially digressive modes of discourse, do not only weave the narrative but may also halt its procession, like in Lawrence Sterne’s *Tristram Shandy*. Digression, in this sense, does not point to the “accumulation” of “superfluous” discourse, but to the textu(r)ally digressive nature of the narratorial patterns. “[T]he teller in *Ulysses* does not appear in conventional ways, for instance, as a commentator in the manner of many nineteenth-century novels,”⁴²⁴ but, as we shall later see, it does make itself heard in several other modes of the narratorial role.

Direct narration in *Ulysses* rarely displays any consciousness of its own, hardly comparable to the omniscience for which narrative sources are often credited in fictional texts. Essentially, Joycean narrative directions depend upon the limited consciousness of the ‘centred’ character [...].⁴²⁵

The interpenetration of the individual and the narratorial modes of awareness allows for the development of varied narrational fabrics of discourse, which tend to divert attention from the mere reporting of events and actions to the digressive speech of perceptions and emotions. Not

⁴²¹ Chatman, *Reading Narrative Fiction*, p. 21.

⁴²² Karen Lawrence, “The Narrative Norm,” p. 40.

⁴²³ John Paul Riquelme, *Teller and Tale in Joyce’s Fiction: Oscillating Perspectives* (Baltimore and London: The Johns Hopkins University Press, 1983), p. 154.

⁴²⁴ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 132.

⁴²⁵ Bernard Benstock, “Opaque and Transparent Narrative,” *Narrative Con/Texts in Ulysses* (Urbana and Chicago: University of Illinois Press, 1991), pp. 31–32.

only is narratorial speech subject to unexpected turns throughout *Ulysses*, but it is also endowed with its own stylistic import, building a crucial facet of lyricality in Joyce's prose epic. The term "poetry" once again – as it emerged in T. S. Eliot's and Derek Attridge's works regarding rhythm⁴²⁶ – contributes to a more differentiated understanding of non-standard narrative discourse, of such, in which thought, impression and emotion gain prominence instead of plot and story, while textual voice gains precedence over the consistency of an integrated, finite characterization. "People also use the term 'poetry' to describe a predominating impact different from that of narrative. [...] Attention in these texts is focussed not so much on figuring out the story [...] as enjoying the way the lexia play off against each other."⁴²⁷ On the basis of the above elaborated tendencies of *Ulysses* with regard to narrative discourse, it is possible to say that the lyrical character of this prose epic is maintained both in terms of the construction of a "mimetic narrative" and in its modes of idiosyncratic narration. In *Ulysses*, language happens, and the patterns of language-events amount to an eminent text of lyrical prose epic woven by lexia bound in conspicuous jointures of sense and difference.

The versatile *lexis* of *Ulysses* – its diction – exhibits its diversity and exposes the jointures the various verbal patterns build in the framework created by the expansive narrational muster of a prose epic. That is, the divergent modes of narratorial speech bear a fundamental role in the delineation of the terrains where relations the texture may unfold. Thus, "we cannot really separate the way the book 'talks about things' from 'the things it is talking about.' Instead, the structural relations between narration and narrative in *Ulysses* are among its most arresting features [...]."⁴²⁸ Narratorial speech is vital to the text(ure) insofar as it constitutes the principal discursive setting which may inform all other modes of discourse surfacing in *Ulysses*, and hence provides a definitive discursive structure of the text and of the narrative. As a framing discourse, narration serves to differentiate modes of diction both from itself and often from one another.

The narrator's presence is of a structural sort, and that is an odd kind of presence indeed. It reveals itself through difference: through the difference between the character's interior voice and the surrounding narration and through the differences between styles as the narration proceeds from episode to episode. Through these differences, [...] in the interstices between the different styles, the narrator's structural presence emerges as the rationale for the book's arrangement.⁴²⁹

Fielding in the comic epics in prose entitled *Joseph Andrews* and *Tom Jones* made it explicit that he modelled the narratorial role both on that of the *histor* and the epic bard.⁴³⁰ The *histor*

⁴²⁶ See the beginning of section II. 2. 1.

⁴²⁷ Abbott, *The Cambridge Introduction to Narrative*, p. 31.

⁴²⁸ Riquelme, *Teller and Tale in Joyce's Fiction*, p. 190.

⁴²⁹ Riquelme, *Teller and Tale in Joyce's Fiction*, p. 133.

⁴³⁰ Kellogg, et. al., *The Nature of Narrative*, p. 266.

is neither a character in the narrative nor an authorial presence, but “the narrator as inquirer, constructing a narrative on the basis of such evidence as he has been able to accumulate.”⁴³¹ The *histor*, then, takes the teller’s neutral, mediating position of unaffected observation, while the epic bard “can reveal unspoken thoughts when he wants to,”⁴³² the latter hence contributing to the sense of a “mimetic narrative” and yielding to the potential lyrical eminence of speech and thought. These two facets of narratorial speech, of the *histor* and the epic bard, also surface in *Ulysses*, another prose epic, indicating the necessity of relating more than one voice to the work’s structural and textu(r)al presence which has been identified as the narrator. Indeed, as Hugh Kenner puts it, Homer himself, “who knew more than common sense knows about storytelling, found that he could not get a story told without at a minimum two voices, his own and the Muse’s [...]”⁴³³ Prose epic – be it of a comic, a lyrical strain, or both – cannot do without the potential multiplicity of voices, that is to say, without the polyphony of discourse. With regard to lyric, which is primarily the genre of the single voice, this seems a contradiction, but the discursive textures of *Ulysses* prove otherwise, as we shall see. Preliminarily, it may suffice to intimate that particular textu(r)al constructions involving the polyphony of discourse allow for the singularity of thought, impression and emotion to be foregrounded, not by virtue of a single voice, but by virtue of the equally conspicuous indeterminacy of voice.

Mikhail Bakhtin in one of his epoch-making works entitled “Discourse in the Novel” develops the concept of the “polyphonic” novel and that of the corresponding literary “heteroglossia.” In Bakhtin’s view, works of literary prose are characterized by the dialogic versatility of languages manifesting themselves as “socio-ideologically” determined textual voices. “Diversity of voices and heteroglossia enter the novel and organize themselves within it into a structured artistic system.”⁴³⁴ Such discursive diversity of heteroglossia builds the style of the respective works of literary prose in the following way.

[I]n *artistic* prose [...] dialogization penetrates from within the very way in which the word conceives its object and its means for expressing itself, reformulating the semantics and syntactical structure of discourse. Here, dialogic inter-orientation becomes, as it were, an event of discourse itself [...].⁴³⁵

Bakhtin’s notions concerning the polyphony of discourse make it apparent, to put it in Jonathan Culler’s formulation, “that the figure of voice [...] resists reduction to utterance [...]”⁴³⁶ The

⁴³¹ Kellogg, et. al., *The Nature of Narrative*, p. 265.

⁴³² Kellogg, et. al., *The Nature of Narrative*, p. 268.

⁴³³ Kenner, *Joyce’s Voices*, p. 64.

⁴³⁴ Mikhail Mikhailovich Bakhtin, “Discourse in the Novel,” *The Dialogic Imagination: Four Essays*, ed. by Michael Holquist, translated by Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), p. 300.

⁴³⁵ Bakhtin, “Discourse in the Novel,” p. 284. [italics in the original – D. V.]

⁴³⁶ Culler, “Changes in the Study of the Lyric,” p. 40.

resistance of the textual voice to such a reduction originates from the phenomenality of the voice itself. The “reading ear” invariably actualizes speaking voices throughout the interpretation of text(ure)s, revealing “the actualization or concretization as a phenomenal aspect of the text.”⁴³⁷ In *Ulysses* “Joyce creates the impression of both alternating and mixed voices,”⁴³⁸ hence making the reader actualize the polyphony of prose and its variety of diction. In the urge of such actualization, the reader is compelled to follow the patterned threads of diction set up by the diverse voices, despite the intricacies of the task. “The reader becomes actively engaged in trying to distinguish between the voices and in responding to the difficulty, even at times to the impossibility, of making a determination.”⁴³⁹ Although attempts are constantly made at constructing “enunciative postures”⁴⁴⁰ with which the speakers of the text may be associated, since Joyce mixed voices besides alternating them, such a posture may not always be attained. Instead, more often than not, “hybrid constructions” emerge. “What we are calling a hybrid construction is an utterance that belongs, by its grammatical (syntactic) and compositional markers, to a single speaker, but that actually contains mixed within it two utterances, two speech manners, two styles, two ‘languages’ [...]”⁴⁴¹ In such instances of prose narrative, the intermingling of voices amounts to lyrical indeterminacy. As applied to the genre of lyric, Robert W. Boynton and Maynard Mack assert in *Introduction to the Poem* that the voice one assumes to be that of the speaker is sometimes clearly unidentifiable. “In some instances this imagined speaker is in no way definite or distinctive; he is simply a voice.”⁴⁴² In *Ulysses*, the structural presence of the narratorial voice makes this mode of lyricality perceptible throughout the text.

The narratorial voice tends to be mingled with other textual voices in a way that the “enunciative posture” of the speaker becomes indeterminable. For example, as Riquelme points out, “[t]he ambiguity of voice in ‘Nestor’ can be quite pronounced [...]”⁴⁴³ More explicitly, “the narrator combines observations of scene not obviously mediated by the character’s mind

⁴³⁷ Paul de Man, “Lyrical Voice in Contemporary Theory: Riffaterre and Jauss,” *Lyric Poetry Beyond New Criticism*, edited by Chaviva Hošek and Patricia Parker (Ithaca and London: Cornell University Press, 1985), p. 55.

⁴³⁸ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 156.

⁴³⁹ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 156.

⁴⁴⁰ Jonathan Culler, *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* (London Routledge, 1975), p. 170.

⁴⁴¹ Bakhtin, “Discourse in the Novel,” p. 304.

⁴⁴² Quoted in Herbert F. Tucker, “Dramatic Monologue and the Overhearing of Lyric,” *Lyric Poetry Beyond New Criticism*, edited by Chaviva Hošek and Patricia Parker (Ithaca and London: Cornell University Press, 1985), p. 241.

⁴⁴³ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 165.

with language that resembles a fragmented quoted monologue.”⁴⁴⁴ Constructions like this create a particular mode of opacity inasmuch as they blur the distinctiveness of the speaking voice and thus manifest the self-referential nature of language as thought, characteristic of lyric. “Those narratorial indicators in ‘Telemachus’ and ‘Nestor’ that advanced action and set the scene invariably contained opaque elements that constantly called attention to themselves [...]”⁴⁴⁵ The following example from “Nestor” duly exhibits the hence understood opacity of diction:

Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes. (*U* 23: 155–156.)

Stephen Dedalus is helping one of the students at the school in which he teaches to solve a mathematical problem, when the cited sentence weaves itself into the texture. The diction testifies to two determining points of view. The sentence begins with a framing introduction which presents the totality of a view without any sign of emotional involvement (“Across the page the symbols moved”), while “grave morrice,” “the mummery of their letters” and “quaint caps” suggest a focussed, restricted view, yielding fragments of impressions presented by idiosyncratic phrases typical of Stephen’s thinking. In addition, “[t]o give us the illusion of direct experience, a writer often turns, as Joyce does, to affective language, and the analogical language of simile and metaphor,”⁴⁴⁶ both of which verbal phenomena signal Stephen’s discursive slant. The two different views of narrator and individual fashion two different modes of diction, which, nevertheless, mingle within this sentence, barring the possibility to determine the speaking “persona.” This example aptly demonstrates that “[t]he dialogic [genre] is characterized, essentially, by the absence of a unifying narrative consciousness that would contain the consciousness of all the characters.”⁴⁴⁷ The narratorial voice signals only one mode of awareness which weaves the verbal fabric of the work, by no means superior to other modes manifesting themselves in *Ulysses*, only different in its vision, scope and attitude. A “unifying consciousness” would be all the more problematic in Joyce’s work as individual voices are also “reflectors,” to apply Henry James’s term: they also narrate, tell for themselves, and inasmuch as they do so, they adopt particular perspectives which “reflect” their thoughts and speech. It is in this sense that exclusively narratorial modes of awareness cannot exert control over individual modes of thought. “Henry James called the characters who are not only perceived but also perceiving, ‘reflectors’: if the other characters are above all images reflected in a

⁴⁴⁴ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 165.

⁴⁴⁵ Benstock, “Opaque and Transparent Narrative,” p. 22.

⁴⁴⁶ Leech and Short, *Style in Fiction*, p. 148.

⁴⁴⁷ Todorov, *Introduction to Poetics*, p. 65.

consciousness, the reflector is that consciousness itself.”⁴⁴⁸ Differently put, the reflector is the manifestation of the discursive particularities of a voice, in the verbal texture of which individually conceived thoughts are presented. Moreover, as Leech and Short call attention to it, there is a crucial difference between “fictional point of view” and “discoursal point of view,”⁴⁴⁹ or, as Genette formulated it originally, between “mood” and “voice.” “Mood” and “voice” concern “the question *who is the character whose point of view orients the narrative perspective?* and the very different question *who is the narrator?* – or, more simply, the question *who sees?* and the question *who speaks?*”⁴⁵⁰ Correspondingly, in Leech and Short’s formulation, “*fictional point of view* [...] is the viewpoint held by one or more characters whose consciousness is represented through the fiction, and [...] *discoursal point of view* [...] is the relationship between the teller [...] and the fiction being represented.”⁴⁵¹ Fictional and discoursal points of view determine the verbal polyphony of voices in *Ulysses*, without being invariably determined in themselves. Considering the excerpt from “Nestor” quoted above, the varying “moods” or fictional points of view make it impossible to determine one exclusive “voice,” i.e. a sole discoursal point of view which moulds the sentence, for most of it is indissociably shared by the diction of narratorial speech and Stephen’s discourse.

The reader’s sense of obscurity regarding “mood” and “voice” is further increased if (s)he considers the diverse perspectives the narratorial voice may in itself adopt. The perspective of simple narration determines the reporting of movement and non-verbal gesture besides giving rise to descriptions of appearance in a distanced, neutral manner, customarily exposing the totality of an unfolding scene. The sentence

He went out by the open porch and down the gravel path under the trees, hearing the cries of voices and crack of sticks from the playfield (*U* 29: 427–428)

may serve as an example for the reporting of movement from “Nestor.” Only two adjectival and no adverbial constructions surface in this sentence, while nouns dominate it, suggesting a relatively unaffected “mood” of narration which can be no other than that of report. The same applies to the following description of non-verbal gesture, also from “Nestor”:

Mr Deasy looked down and held for awhile the wings of his nose tweaked between his fingers. Looking up again he set them free. (*U* 28: 387–388.)

The reportorial manner of narration allows for the unaffected “mood” of the description to illuminate the sense of the scene. Mr Deasy’s gesture is the response to Stephen’s assertion that

⁴⁴⁸ Cited in Todorov, *Introduction to Poetics*, p. 34.

⁴⁴⁹ Leech and Short, *Style in Fiction*, pp. 139–140.

⁴⁵⁰ Gérard Genette, *Narrative Discourse: An Essay in Method*, translated by Jane E. Lewin (Ithaca, New York: Cornell University Press, 1983), p. 186. [italics in the original – D. V.]

⁴⁵¹ Leech and Short, *Style in Fiction*, pp. 298–299.

god is “a shout in the street.” (*U* 28: 386.) The narratorial description of the immediate gesture made in response to Stephen’s foregoing statement is made poignant without necessitating a more complex texture of diction: the clarity of the gesture is made to speak for itself by way of the careful arrangement of words. However, as seen above regarding the previous example, careful verbal arrangement in *Ulysses* does not always entice such referential clarity. The opaque indeterminacy of narratorial diction presents a dominant stylistic marker of the text(ure), especially in the first eleven chapters of *Ulysses*. As the “mood” or “fictional point of view” of narratorial speech is blurred to make its “speaker” obscure, so does its diction bear definite signs of opacity. “[T]he normally neutral narrative vocabulary [is] pervaded by a little cloud of idioms which a character might use if he were managing the narrative.”⁴⁵² With the unmistakable mark of “a little cloud of idioms,” reportorial narrative cannot be considered mere neutral report anymore. It becomes narratorial diction infused with the involvement of an individual perspective. In this sense, the narratorial voice is fashioned in a double manner. As Hugh Kenner makes it explicit, *Ulysses* “commences [...] as a sort of duet for two narrators, or perhaps a conspiracy between them.”⁴⁵³ As Kenner further elaborates, one of the narratorial voices “is perhaps better informed about stage-management, the other a more accomplished lyrical technician.”⁴⁵⁴ Perspectives oscillate in the narratorial frame of the latter, lyrically indeterminate voice.

Their sharp voices cried about him on all sides: their many forms closed round him, the garish sunshine bleaching the honey of his illdyed head. (*U* 24: 196–198.)

The third person plural possessive pronoun “their” sets the narrative frame, immediately followed by the adjective “sharp,” which signals a decidedly perceptive, affective “mood,” just like the pinpointing of the “many forms” of students surrounding Mr Deasy in the field. The ultimate phrase of the sentence switches over entirely to a perspective different from that of the reporter narrator (or *histor*): “the garish sunshine bleaching the honey of his illdyed head.” Neutral distance is replaced by emotional proximity, scene by detail, adjectives and metaphor shape the diction in “clouds” of expressions. The text(ure) sometimes supplies phrases that serve as bridges between speech and thought across an actually un verbalized, rather felt instant.⁴⁵⁵ As points of view oscillate voices mingle, shifting focus from the potential identity of the “speaker” to the sense relations devised within the patterns of *lexis* and to the therein evolving distinctive poetic image itself. As Marilyn French aptly puts it, “[i]f no consciousness

⁴⁵² Kenner, *Joyce’s Voices*, p. 17.

⁴⁵³ Kenner, *Joyce’s Voices*, p. 67.

⁴⁵⁴ Kenner, *Joyce’s Voices*, p. 67.

⁴⁵⁵ Hugh Kenner, *Ulysses* (London, etc.: George Allen and Unwin, 1973), p. 69.

is given dominance within the text, conflicts among points of view remain unresolved.”⁴⁵⁶ It is, this, the very indeterminacy of the speaking voice which underpins the lyricality of prose in *Ulysses*.

In the course of the foregoing sections concerning the textu(r)al arrangements of “Sirens,” ranging from the music of diction to textual space, we have encountered an unidentifiable voice already, an indeterminable textual presence customarily signalled by the term “arranger.”⁴⁵⁷

The arranger should be seen as something between a persona and a function, somewhere between the narrator and the implied author. One is tempted to speak of ‘him’ as an ‘it,’ akin to Samuel Beckett’s Unnamable [...]. Perhaps it would be best to see the arranger as a significant, felt absence in the text, an unstated but inescapable source of control.⁴⁵⁸

However, the manner of speech adopted by the unidentifiable voice usually referred to as the “arranger” is different from the one interpreted above as an idiosyncratic mode of mingling voices, the latter of which is an attribute of the “Protean”⁴⁵⁹ narrator. Thus, the two modes of indeterminate narratorial speech signalled by the terms “arranger” and “Protean” narrator are endowed with distinctive features of speech. The “arranger” bears an own, bold manner of stylization, involving ironic commentary, mocking word play, repetition with a difference, onomatopoeia, telescoped constructions⁴⁶⁰ and textually intrusive segments. Most importantly, the “arranger” manifests itself in its conspicuous manner of speech when juxtaposed to and impinging on other modes of discourse, or verbally imitating non-verbal phenomena. That is to say, the peculiarity of speech signalled by this indeterminate verbal presence lies in its manner of representing non-verbal manifestations and in its mode of reinterpreting other discourses, thus, in its hence made response to these. In line with such considerations, I would opt for the term “shadow narrator” instead of “arranger,” for the former refers succinctly to a mode of discourse which illuminates something other than itself by way of verbal subversion, just as shadows epitomize whatever they distort and magnify. By way of such an inflating-illuminating contrast does the voice of the “shadow narrator” expose what it relates to. From this also follows that, in contrast with the “Protean” narrator, it is not actually the “persona” of the “shadow voice” which remains unidentifiable but its “mood” or potential points of vantage. While the

⁴⁵⁶ French, “Silences: Where Joyce’s Language Stops,” p. 41.

⁴⁵⁷ See section II. 2. 4.

⁴⁵⁸ David Hayman, *Ulysses: The Mechanics of Meaning* (London, Wisconsin: The University of Wisconsin Press, 1982), pp. 122–123.

⁴⁵⁹ I adopt the term for the narrator from Hugh Kenner, *Joyce’s Voices*, p. 72.

⁴⁶⁰ Phillip F. Herring, “Lotuseaters,” *James Joyce’s Ulysses: Critical Essays*, ed. By Clive Hart and David Hayman (Berkeley, etc: University of California Press, 1977), p. 145.

latter remain unmotivated from a fictional aspect, they still determine the “shadow narrator’s” manner of speech. The following example is from the chapter entitled “Scylla and Charybdis”:

Portals of discovery opened to let in the quaker librarian, softcreekfooted, bald, eared and assiduous. (*U* 156: 230–231.)

“Portals of discovery” is an echo of Stephen’s phrase from the previous two lines – “A man of genius makes no mistakes. His errors are volitional and are the portals of discovery” – by virtue of which echo the “shadow narrator” sets up a mockingly metonymical relation between the door of the library and the momentous “portals of discovery,” creating an ironic association between a man of genius and the “quaker librarian” entering the scene. The telescoped construction “softcreekfooted” and the latent simile between the features “bald” and the sarcastic quasi-feature “eared” all point to the indeterminable “mood” of the “shadow narrator.” Such a manner of “seeing” is without parallel in the entire work due to its extended horizons of perception and insight, besides its versatile manner of articulation amounting to a peculiar strain of diction with an unrestricted scope of connotations. The liberties the “shadow narrator” takes with the possibilities of perception and articulation also contribute to language becoming the actual protagonist of the prose epic of *Ulysses*. By virtue of the self-reflexive verbal presence of the “shadow narrator,” yet another facet of the text’s eminence is manifested, presenting further potential for incorporating a sense of the lyric into the prose of narration. In the forthcoming section, my aim is to expose the modes of lyricality in which the “Protean” voice and the “shadow voice” of narration become involved, so as to make apparent the ways their textu(r)ally and structurally framing verbal musters invest the text with poetic opacity and also with a thread of diction which interweaves the first eleven chapters of *Ulysses*.

2. Seams of narration

“[B]y the end of ‘Telemachus’ the teller has deployed the basic range of strategies he will use repeatedly in the early episodes,”⁴⁶¹ which strategies involve the mixing and the alternation of individual and narratorial voices. We have seen above how the mingling of voices and the oscillation of points of view manifest themselves in “Nestor,” demonstrating instances where the narratorial voice may surface in its “Protean” obscurity. Indeed, as Arnold Goldman makes it explicit, the merging of the individual and the narratorial voice invariably poses an “indeterminateness” which “invites a suspension of judgement.”⁴⁶² Similarly to constructions

⁴⁶¹ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 162.

⁴⁶² Arnold Goldman, *The Joyce Paradox: Form and Freedom in his Fiction* (London and New York: Routledge, 1996), p. 79.

of rhythm and euphony, verbal schemes and patterns of silent thought, the “slipping”⁴⁶³ of one point of view – or one “mood” – into another fashions an opacity of voice that “jostle[s] us out of our habitual pattern of referential reading,”⁴⁶⁴ highlighting the significance of perception, thought and the emotion inwrought. In “Nestor,” the “Protean” indeterminacy of voice does not only stem from the “hybrid construction” of the individual idiom encroaching upon narratorial diction, but also from the array of Stephen’s silent thoughts embedding the markers of narratorial discourse into its own fabric.

As on the first day he bargained with me here. As it was in the beginning, is now. On the sideboard the tray of Stuart coins, base treasure of a bog: and ever shall be. And snug in their spooncase of purple plush, faded, the twelve apostles having preached to all the gentiles: world without end. (*U* 24: 200–204.)

Stephen’s silent meditation, while sitting in Mr Deasy’s office, is construed in the manner of free direct thought, like those of Leopold Bloom, employing markedly different *lexis* and sentence constructions from the ones involved in the silent speech of Bloom though. In the third sentence of the quoted passage the introductory prepositional phrase “[o]n the sideboard” and the following noun phrase “the tray of Stuart coins” present the perspective that is characteristic of descriptive diction in narratorial discourse, while the subsequent noun phrase “base treasure of a bog” reverts back to Stephen’s “mood” and “voice” of secret proximity. In addition, the “Stuartness” of coins articulated in the framework of narratorial speech suggests that Stephen’s “mood” also imbues the “voice” of the descriptive phrase. This allows for the potential interpretation that Stephen himself articulates the phrase, which, although possible, would be both atypical and verbally unmotivated. “In our private thoughts we do not have to specify what or who it is we are thinking of at any fleeting moment.”⁴⁶⁵ Elaborate descriptions are not associated with silent thoughts, for the “reflector” does not have to make any description explicit to himself, nor would he have to expose any segment of the scene. The appearance of a narratorial phrase coupled with the established frame of free direct discourse, then, invokes a sense of indeterminacy regarding the “voice” of the narratorial segment of speech involved in the passage. However, instead of “slipping,” the quoted excerpt demonstrates the “fracturing”⁴⁶⁶ of the text(ure) due to the manner of syntactic segmentation which accompanies the alteration of perspectives: an end-stopped thought in free direct discourse (“As it was in the beginning, is now”) is immediately followed by the narratorial prepositional phrase at the onset of the next sentence (“On the sideboard”). In this sense, a paratactic “contrast of textures

⁴⁶³ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 155.

⁴⁶⁴ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 177.

⁴⁶⁵ Fritz Senn, “Syntactic Glides,” *James Joyce and the Difference of Language*, ed. by Laurent Milesi (Cambridge: Cambridge University Press, 2007), p. 29.

⁴⁶⁶ R. M. Adams’s term cited in Arnold Goldman, *The Joyce Paradox*, p. 102.

emerges,”⁴⁶⁷ setting up a tension of difference between two different “moods” and conceiving the opacity of voice which shapes the paragraph, a mode of opacity allowing for the specificity of the involved sense relations to refer back to themselves instead of signifying the speaking voice. Furthermore, the prepositional phrase following Stephen’s silent thought – indicating a location of discursive fracture regarding “mood” and “voice” besides introducing the broader slant of narratorial description into the passage – is echoed subsequently in the fourth sentence: “And snug in their spooncase of purple plush, faded, the twelve apostles having preached to all the gentiles: world without end.” The conjunction “and” begins the sequence, suggesting departure from the formal or distanced attitude adopted by a merely reportorial stance, while the phrase involving the following description (“snug in their spooncase of purple plush”) re-evokes the rendering of a complete view characteristic of narratorial discourse, here infused with Stephen’s vocabulary. “There is no simple alternation [...] between teller’s and character’s passages. Each can evoke the other’s language and in so doing undermine any suggestion of absolute distinctions between them.”⁴⁶⁸ The shifting points of view and the ensuing fusion of voices demonstrates that in *Ulysses* “the narration taxes and finally overcomes our tendency to read only referentially, to read without a clear awareness of the various choices that stand behind the telling.”⁴⁶⁹ The passage quoted above, with its verbal shifts and fractured discourse, reveals the lyric of “dislocations.”

A “dislocation,” as Fritz Senn elaborates, “suggests a spatial metaphor for all manner of metamorphoses, switches, transfers, displacements, but also acknowledges the overall significance of speech and writing, and insinuates that the use of language can be less than orthodox.”⁴⁷⁰ Dislocations are verbal dislocations, subverting customary modes of textu(r)al speech in a way that the hence arising idiosyncratic and unique discursive constructions call attention to themselves and to the hence unfurled relations of sense and image, impression and emotion. Dislocations, in this vein, allow for the sense of the lyrical to make its way into the text as a discursive principle. The mingling of voices and the shifting of perspectives create obscurity with regard to the speaker and its voice, hence, by virtue of such obscurity the significance of the involved thought itself may come to the fore, and sense relations may arrange themselves in a way that corresponding “curves” or patterns of emotions unfold in and through them. As Iván Fónagy puts it, verbal dislocation reveals emotion and “creates emotion in the

⁴⁶⁷ Kenner, *Joyce’s Voices*, p. 32.

⁴⁶⁸ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 166.

⁴⁶⁹ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 194.

⁴⁷⁰ Fritz Senn, “Dislocation,” *Joyce’s Dislocations: Essays on Reading as Translation*, ed. by John Paul Riquelme (Baltimore and London: The Johns Hopkins University Press, 1984), p. 202.

literal sense of the word (< Latin *emovere* ‘to move from its place, to dislodge.’)⁴⁷¹ The dislocutionary manner of textual constructions winds through *Ulysses*, evolving into a feature which binds and weaves the diverse sections, styles and verbal modalities into a horizontally elaborated, syntagmatic-combinatorial facet. “In every sentence, shifting series of phrases form agile connections in the language, thin but tenacious threads of meaning spun by the syntax and pulled by the artful repositioning.”⁴⁷² Not only does the syntagmatic-combinatorial versatility of *Ulysses* accentuate thought and emotion over plot and story, but also underscores the importance of textually elaborated voices over the potential claim for finite characterization. “It is clear that the mystery [...] of the characters [is] expressed and preserved symbolically by the mystery of the appropriate order (that is to say disorder) of language that Joyce creates to allow for particular cases and unique expressions.”⁴⁷³ The syntactic structure, in correlation with the diverse orders of *lexis*, lays ground for the horizontally developed syntagmatic-combinatorial verbal dislocations. Dislocutions, thus, stem from the irregularities of and the liberties taken with syntax. “A syntax even partially freed from regulation and pattern is [...] [a] form that permits particular rather than predictable construction, a form that preserves individual expressions, making them unique precisely because they do not partake of order [...]”⁴⁷⁴ The revision of syntactic order and the establishment of non-standard principles of syntactic composition pave the way for unconventional patterns of *lexis* and hence yield the potential lyricality of narrative discourse. “A loosened syntax [...] precisely in not making things fixed and exact, in being open, is rich with possibilities and is potentially lyric.”⁴⁷⁵

The “morning chapters” are textu(r)ally dominated by Stephen’s and Bloom’s silent thoughts and by their interplay with narratorial speech.

What masquerades as open [...] narration is often unmasked as the interplay between observable phenomena and the limited consciousness [...] of the character, the basic causation of narrative exposition in these six morning chapters, and with many unusual variations thereafter in the succeeding chapters of *Ulysses*.⁴⁷⁶

Such an interplay between the different modes of diction amounts to the tangled opacity of discourse witnessed above, as lyrical manifestations of the “Uncle Charles Principle.” “So let us designate the Uncle Charles Principle: *the narrative idiom need not be the narrator’s*. The Uncle Charles Principle may extend from diction to syntax. Syntax maps a set of judgements

⁴⁷¹ Iván Fónagy, *Languages within Language: An Evolutive Approach* (Amsterdam, Philadelphia: John Benjamins Publishing Company, 2001), p. 82. [italics in the original – D. V.]

⁴⁷² Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 10.

⁴⁷³ Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 147.

⁴⁷⁴ Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 113.

⁴⁷⁵ Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 131.

⁴⁷⁶ Benstock, “Opaque and Transparent Narrative,” p. 38.

about relatedness, and such judgements help define [...] who make them.”⁴⁷⁷ The little “clouds” of idioms engrained into the speech of the “Protean” narrator testify, therefore, to the Uncle Charles Principle, which indicates both the presence of the duality and the constant alter(n)ation of “moods.” Alter(n)ation surfaces in shifts of voice, often making it impossible to define, as we have seen, who the “persona” of the voice moulding the particular phrase, sentence or passage is. Such shifts receive textual emphasis at times, underlining the conspicuousness of an impression exposed, like in the following example from “Lotuseaters”:

The shreds fluttered away, sank in the dank air: a white flutter, then all sank. (*U* 65: 301–302.)

After Bloom tears the envelope he received from his secret *correspondante*, the narratorial voice describes the fluttering of the shreds. The description is imbued with the adjectival modifier “dank” associated with the noun phrase “the air,” suggesting the local invasion of narratorial discourse by the Bloomian idiom characterized by the “mood” of acute sense perception. However, the conspicuousness of the impression presented is made apparent by a textu(r)al fracture which comes at the end of the narratorial sentence, as it is not end-stopped but receives extension by way of a colon. Differently put, the sentence does not meet its conclusion, on the contrary, it is augmented into a fragment of sense by the syntactic fragment following the colon: “a white flutter, then all sank.” The mentioned syntactic fragment is also concerned with the fluttering and sinking of the shreds, like the unconcluded sentence it extends. Still, instead of applying descriptive verb phrases, the syntactic fragment reverts to the curt noun phrase “a white flutter,” which construction is a distinctive feature of the silent observations made by Stephen and Bloom, this time complemented by a clause “then all sank,” indicating that discourse regains the narratorial perspective due to the introduction of the connector “then.” Had it been Bloom’s voice which contrived the clause, it would probably lack the syntactic explicitness of the connector “then,” running “white flutter, all sank.” After the colon, therefore, description is taken over by the concise wording of impression, syntactic elaboration is replaced by syntactic fragmentation, scene by detail, neutral observation by affective perception. All this, however, remains within the framework established by narration as indicated by the connector “then.” As the entire sentence is constructed on the grounds of the narratorial voice, it serves as the discursive background for perception oriented by an individual “mood,” and also for the formulation of an impression by an individual “voice.” It is this background-foreground interplay of verbal duality that permits the verbal manifestation to exhibit the striking iconicity of awareness. The narratorial stance is completely replaced by

⁴⁷⁷ Kenner, *Joyce’s Voices*, p. 18. [italics in the original – D. V.]

the Bloomian “mood” after the colon for the length of the noun phrase, and subsequent to the connector “then” foregrounds the perceptive impression of the onlooker. The lyricality of perception and observation becomes in this way the lyric of the image, the verbal gesture of an impression.

The importance of the gesture was crucial to Joyce himself. “[A] theory that Joyce gave adherence to [...] [was] that language had its origin in gesture – ‘In the beginning was the rhythmic gesture,’ Joyce often said.”⁴⁷⁸ We have seen how gestures mould both the rhythmic and sound-patterns of *Ulysses* besides its verbal schemes. In David Hayman’s wording, “gesture is both pre-and post-verbal, both silent and spoken, both conscious and subliminal. In the verbal arts it is largely a function of rhythms and attitudes, of relationship, of timing and nuance.”⁴⁷⁹ Joyce devised the verbal gesturing of textu(r)al speech in *Ulysses* accordingly, addressing the question “how gesture can be translated into words and how words approximate gesture [...]”.⁴⁸⁰ In the interplay of voices, the lyrical iconicity of awareness often creates verbal gestures, proving that this mode of lyrical manifestation is just as decisive as lyrical opacity. The phenomenon of verbal gesturing *as* the lyrical iconicity of awareness appears in “Lestrygonians” while Bloom is heading for the Burton restaurant:

A tilted urn poured from its mouth a flood of bloodhued poplin: lustrous blood. (*U* 138: 621–622.)

The descriptive narration, again, is infused with Bloomian perception, this time both by “flood” and “bloodhued” which obliterate the neutral outlook on the scene, instilling metaphorical speech and thought which also suggests the individuality of conception. Moreover, the sentence, instead of being concluded by a fullstop, opens once again by the colon, this time onto an explicit verbal gesture: “lustrous blood.” Syntactic fragmentation and phrasal juxtaposition in conjunction with the background-foreground interplay between the narratorial and individual voices delineate the verbal gesture prompted by a momentary but vivid impression. In other words, the combination of “moods” and the alternation of “voices,” the syntactical arrangement of phrases and the choice of *lexis* create a foregrounded verbal gesture which pinpoints the singularity of an impression. In such narrative gestures, the reader encounters yet another a mode of manifestation concerning the lyricality of prose in *Ulysses*.

⁴⁷⁸ Padraic and Mary Colum, *Our Friend James Joyce*, p. 131, cited in Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 22.

⁴⁷⁹ David Hayman, “Language as/of Gesture in Joyce,” *Ulysses: Cinquante Ans Après: Témoignages Franco-Anglais sur le Chef-d’œuvre de James Joyce*, rassemblés par Louis Bonnerot avec la collaboration de J. Aubert et Cl. Jacquet (Paris: Librairie Marcel Didier, 1974), p. 209.

⁴⁸⁰ Hayman, “Language as/of Gesture in Joyce,” p. 213.

Nevertheless, shifts and/or alter(n)ations in “mood” and “voice” are not always made as prominent textu(r)ally as in the two examples above. Joyce’s variations of lyrical prose patterning show that, as Hugh Kenner reveals,

Joyce’s minor virtuositities are so deft, so frequent, so normally confined to one exact word or two, that we may quite fail to notice his reversal of the normal production of fiction: it is in the little bits of the narrator’s machinery, introducing speeches, specifying places [...] that language is apt to be especially inventive [...].⁴⁸¹

The inventiveness of combining the voice of narratorial diction and the “mood” of individual perception is still not exhausted with the mode of lyrical gesturing demonstrated above. The “Protean” narratorial voice is capable of incorporating and fusing Bloom’s voice into its own in a way that a completely independent manner of lyrical speech surfaces within the narratorial framework. “ ‘Flat Dublin voices bawled in his head’ (Lo 280). Like its predecessor early in ‘Calypso,’ it delineates what is ‘in his mind,’ but is neither objective narration nor directly verbalized thought process – more particularly a temporary bridge between.”⁴⁸² What Benstock terms “objective narration” may be referred to as the neutral, distanced observations of the *histor* or reportorial narrator, often displaced by the verbal flexibility of the “lyrical technician” in *Ulysses*. The bridge this “Protean” narratorial voice builds with Bloomian free direct thought is a manner of discourse in which not only the “identity” of the speaking voice proves to be unascertainable but the determination of the perspective of speech also meets great difficulty. The following passage appears in “Lotuseaters,” similarly to the sentence quoted by Benstock.

An incoming train clanked heavily above his head, coach after coach. Barrels bumped in his head: dull porter slopped and churned inside. The bungholes sprang open and a huge dull flood leaked out, flowing together, winding through mudflats all over the level land, a lazy pooling swirl of liquor bearing along wideleaved flowers of its froth. (*U* 65: 312–316.)

The complete indeterminacy of the passage stems from the nonconformity of its idiom in the sense that it is not characteristic either of the “Protean” narratorial voice or Bloom’s silent thoughts. Such an unfamiliarity of the idiom is due to the thoroughly fused perspectivization of discourse, which requires *lexis* of its own. The “mood” determining the excerpt is oriented upon description, but is also perceptive to detail. The neutral verbal indicators of exposing a(n imaginary) scene are deployed, while, at the same time individual impressions signalling involvement in the scene are also allowed to gain momentum in interjections like “coach after coach,” “flowing together” and in adjectival, adverbial modifiers such as “heavily,” “dull,” “lazy pooling,” or “wideleaved.” According to Todorov, such “modalizing discourse,”⁴⁸³ applying modal verbs and adverbs extensively, aims to exhibit the particularity of an attitude, emotion

⁴⁸¹ Hugh Kenner, *Joyce’s Voices*, p. 31.

⁴⁸² Benstock, “Opaque and Transparent Narrative,” p. 34.

⁴⁸³ Todorov, *Introduction to Poetics*, p. 26.

or experience as such. Furthermore, the predominance of verbs within the passage dynamize the description itself, reverting from the neutral distance of static report to the suggestion of Bloom's fluctuating sensory involvement in the scene: the train clanks, barrels bump, porter slops and churns, bungholes spring open, the imagined flood of porter leaks, flows, winds. It is not only because Bloom imagines the scene that he is involved in it, but also due to the impression it makes on him, an impression intimated by the "currents" of verbs employed in the passage. Perception and impression are circumscribed poignantly from an indistinguishable, unaccountably contrived perspective and by a world of expressions articulated by an unrecognizable voice, hence, discourse refers back to itself and foregrounds the structure of sensory involvement the passage builds. The elaborated verbal peculiarities of the excerpt yield an independent mould of diction which accounts for the segment's lyrical poignancy.

Another passage, conceived in a similar manner, surfaces in "Lestrygonians":

A warm human plumpness settled down on his brain. His brain yielded. Perfume of embraces all him assailed. With hungered flesh obscurely, he mutely craved to adore. (*U* 637–639.)

The sentences framed in narratorial discourse allow for their infiltration by Bloom's impressions without taking on his idiom. As a tentative formulation, one may say that within the scope of the cited passage Bloom sees, but the narrator speaks. However, the construction is not as simple as this tentative formulation might suggest. The tension between narratorial speech and Bloomian perception does determine the diction of the passage, for it involves features of both, but is not explicitly associated with either. Such a tension of difference between "mood" and "voice" necessitates the emergence of a discourse which is actually unidentifiable both in terms of "mood" and "voice," for the disagreement between the individual perspective and the narratorial plane of discourse is enmeshed within the strings of *lexis*, forging an idiosyncratic manner of diction that is impossible to pin down. Whose choice of words is "warm human plumpness" and whose voice articulates it if it is neither exclusively narratorial speech nor is it suggestive of Bloom's idiom? The interpretive indeterminacy of "mood" and "voice" allows for the lyrical foregrounding of perception and emotion to ensue, within a narratorial framework of speech but without clear indications of a particular and familiar voice. The incalculability of such a verbal approach to foreground the lyricity of prose also implies the unavoidability of overturning syntactic order. As Fritz Senn draws attention to it, "[s]uch instances may go to show how perception coupled with simultaneous actions (like walking) and intermingled with associative processing is not amenable to established linguistic discipline."⁴⁸⁴ Although discursively the narratorial-descriptive stance is

⁴⁸⁴ Senn, "Syntactic Glides," p. 36.

maintained, syntactically an order reminiscent of silent monologues is set up in the third sentence of the cited passage. As Liisa Dahl elaborates it, “Joyce, influenced to some extent by the word order of Anglo-Irish, applied the front position of the object, the predicate complement, and adverbial modifiers throughout the interior monologues of *Ulysses*.”⁴⁸⁵ The third sentence of the passage “Perfume of embraces all him assailed” is moulded in a similarly irregular manner. Besides inserting “all” unconventionally after the nouns (“perfume,” “embraces”), the sentence makes a grammatical subject out of the inanimate object (“perfume of embraces”) and a grammatical object of the actual subject (“him”) followed by the predicate complement (“assailed”). In Karen Lawrence’s formulation, “the inversion of subject and verb and the placement of adverb between them is one of the hallmarks of Joyce’s style.”⁴⁸⁶ The intricacies of word order and the foregrounding of perception, impression and emotion also suggest the lyricality of prose inasmuch as speech conceived in this way is not oriented upon the unambiguous mediation of sense but on the conspicuous association of sense relations. Irregular syntax allows for the presentation of a unique human condition, of related emotions and the dynamics of imagination, all of which are suppressed or regulated by pre-established orders of language.⁴⁸⁷ “Lestrygonians,” from which the above quoted example was taken, abounds in “curious syntactical arrangements.”⁴⁸⁸ The fourth sentence within the passage is no less irregular than the one treated before: “With hungered flesh obscurely, he mutely craved to adore.” The prepositional phrase at the beginning is joined merely by an erratic adverbial modifier (“obscurely”), postponing the indication of the subject to the next phrase. Within the same sentence, therefore, the prepositional construction is followed by a verb phrase in which the adverbial modifier (“mutely”) occupies a frontal position inasmuch as it closely follows the subject. Highlighting at the beginning of the phrase the “mood” of muteness implied in the craving, the verb phrase itself receives conclusion in two juxtaposed verbs (“craved to adore”). “Both Woolf and Joyce favoured the front-position of those parts of the sentence which carry the predominant idea, thought a character is concerned with.”⁴⁸⁹ The impressions of a “warm human plumpness,” “perfume of embraces” and “hungered flesh,” but also the “obscurity” and the “muteness” of craving predominate the passage, therefore, the affectedness of the individual interweaves the narratorial frame syntactically, so to speak, outgrows the narratorial frame,

⁴⁸⁵ Dahl, “The Stream-of-Consciousness Techniques of Joyce, Woolf, and O’Neill,” p. 166.

⁴⁸⁶ Lawrence, “Dublin Voices,” *The Odyssey of Style in Ulysses* (Princeton, New Jersey: Princeton University Press, 1981), p. 30.

⁴⁸⁷ Gottfried, *The Art of Joyce’s Syntax*, p. 131.

⁴⁸⁸ Melvin J. Friedman, “Lestrygonians,” *James Joyce’s Ulysses: Critical Essays*, ed. by Clive Hart and David Hayman (Berkeley, etc.: University of California Press, 1977), p. 140.

⁴⁸⁹ Dahl, “The Stream-of-Consciousness Techniques of Joyce, Woolf, and O’Neill,” p. 166.

without detaching itself from it. This is the way that the very tension of obscurity as for “mood” and “voice” creates the poetically suitable verbal scope for the highlighting of impression and emotion, fashioning a piece of inscrutably lyrical discourse in prose. In “Lestrygonians,” therefore, narratorial speech “is often caught up in a syntax that belongs more to poetry than to prose,”⁴⁹⁰ marking the simultaneous fusion of and tension between “mood” and voice, and the hence developed opacity of speech. In other words, a textual order evolves which displays lyrical irregularity in its own prose.

In both ‘Lestrygonians’ and ‘Scylla and Charybdis,’ the incongruities arise as some apparent disequilibrium in the relationship of the teller’s voice to character’s voice that has been established earlier in the narration. [...] [G]rammatical oddities, usually involving modifiers, pronouns and tense, prevent us from reading the styles as transparent vehicles for plot.⁴⁹¹

The arrangement of words, as we have seen, creates a syntactic composition that gives rise to the autonomy of the verbal conception itself. Indeed, “Joyce’s fabrications force the reader to continually renegotiate how the text’s idiom operates.”⁴⁹² As Joyce himself called Frank Budgen’s attention to the particular order of words regarding the third sentence of the quoted passage, “[y]ou can see for yourself in how many different ways they [the words] might be arranged.”⁴⁹³

Whatever the manifestation of the interplay between “moods” and “voices” may be like, it definitely involves the doubleness of perspective, so-called *parallax*. As Kenner puts it, parallax stands for “two standpoints, two different alignments of phenomena.”⁴⁹⁴ Parallax, in this sense, “makes possible stereoscopic vision,”⁴⁹⁵ allowing for diverging perceptions and different interpretations of the same phenomenon. “[S]een from different spots, *Gestalts* alter.”⁴⁹⁶ Briefly put, parallax implies seeing something from different perspectives and thus creates overlapping fields of vision.⁴⁹⁷ Discursive parallax allows for the fusion and alteration of voices in *Ulysses*, engendering yet another mode of lyrical prose which foregrounds sense relations, perception and implied emotion rather than story, plot or the importance of characterization. However, the discursive versatility of *Ulysses* is not restricted to the duality of vision but, testifying further to the polyphony of its prose and to its heteroglossia, may employ more than two points of view and several modes of discourse in shaping a sentence or

⁴⁹⁰ Friedman, “Lestrygonians,” p. 132.

⁴⁹¹ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 194.

⁴⁹² Milesi, “Introduction: Language(s) with a Difference,” p. 10.

⁴⁹³ Budgen’s work quoted in Friedman, “Lestrygonians,” p. 140.

⁴⁹⁴ Kenner, *Ulysses*, p. 75.

⁴⁹⁵ Kenner, *Ulysses*, p. 75.

⁴⁹⁶ Kenner, *Ulysses*, p. 73. [italics in the original – D. V.]

⁴⁹⁷ Bernard Benstock, “Parallax as Structure,” *Narrative Con/Texts in Ulysses* (Urbana and Chicago: University of Illinois Press, 1991), p. 71.

a fragment of speech. In “Lotuseaters” Bloom, while vaguely conversing with C. P. M’Coy, is contemplating a woman in the street who has just boarded a tram with her male companion.

The tram passed. They drove off towards the Loop Line bridge, her rich gloved hand on the steel grip.
Flicker, flicker: the laceflare of her hat in the sun: flicker, flick. (*U* 61: 138–140.)

The *histor* or reportorial narrator announces the passing of the tram and continues by specifying its direction (“towards the Loop Line bridge”) when the “Protean” narrator takes over, his speech permeated by a “cloud” of Bloom’s sensory idiom (“rich gloved hand”). The third sentence begins with verbal iconicity: “[f]licker, flicker.” Such speech cannot be attributed either to Bloom or to the mentioned narratorial voices. As verbal iconicity of this kind is actually the representation of non-verbal phenomena, the “flickering” is an apparent intrusion on the part of the “shadow narrator.” By contrast, consider the following sentence from “Nestor”:

Waiting always for a word of help his hand moved faithfully the unsteady symbols, a faint hue of shame
flickering behind his dull skin. (*U* 23: 163–165.)

The flickering of “a faint hue of shame” presented here in Stephen’s affective idiom by the “Protean” narrator is definitely not the quick “[f]licker, flicker” of perception interposed by the “shadow narrator” in the previous citation. The syntactic regularity and the dominance of the verb form in the example from “Nestor” shows considerable contrast with the syntactically fragmentary repetition of what can be interpreted both as iconic verbs and nouns (“[f]licker, flicker”) at the beginning of the third sentence in the excerpt from “Lotuseaters.” The same word involved in potentially different forms (verb versus noun) and in distinctive arrangements of diction (regular phrase versus irregular, fragmentary segment) reveal that the emerging “moods” and voices of discourse greatly determine the verbal manner sense relations are exposed within the text(ure). Accordingly, the dominance of the “shadow narrator’s” slant and voice in the third sentence form the “Lotuseaters” passage is underpinned by its syntactic structure. “Flicker, flicker: the laceflare of her hat in the sun: flicker, flick” is apparently divided into three segments by two colons. Out of the three segments the first and the last are repetitions or fragmentary repetitions (“flick”) of verbal iconicity framing the phrase in between: “the laceflare of her hat in the sun.” The framing structure of iconicity presented by the voice of the “shadow narrator” is a verbal embodiment of the phenomenon specified by the framed phrase as “the laceflare of her hat in the sun,” suggesting a strongly perceptual character. Such verbal embodiment of the hat’s flashes in the sun, with the support of a poetically irregular telescoped construction “laceflare,” puts emphasis on the words themselves and on their relation to the non-verbal phenomenon they signify, not only foregrounding the eminence of the prose text but also its lyricality. Therefore, the lyricality of prose, in this instance, stems from the textu(r)ally

ordered experience of the visual impression itself, from the verbal arrangement developed in terms of verbal iconicity and the “Protean” ambiguity of voice.

Flicker, flicker:
the laceflare of her hat in the sun:
flicker, flick.

The framed phrase itself poses the ambiguity of voice distinctive of the “Protean” narrator, for while it is Bloom who sees the “laceflare” of the hat, highlighting the significance of detail and its perception, the vision is described as though to an onlooker, specifying the circumstances and thus exposing the setting of the vision in a narratorial manner. Such a narratorial exposition entails determiners, prepositions and pronouns besides the words “laceflare,” “hat” and “sun,” all of which serve to specify the vision itself. Had it been solely Bloom’s voice involved in presenting Bloom’s own view, the phrase might have been restricted to a single word, as – citing Fritz Senn’s succinct formulation once again – “[i]n our private thoughts we do not have to specify what or who it is we are thinking of at any fleeting moment.”⁴⁹⁸ The interplay between the three segments, three indications of “mood,” and two modes of narratorial voice – determining the verbal mould of the sentence – makes the relations between perception and articulation apparent. The complexity of these relations, then, is cast into a verbally multifaceted image which, besides exhibiting lyrical poignancy, greatly widens the boundaries of narrative prose literature by virtue of its uniqueness of formulation.

The “Scylla and Charybdis” episode of *Ulysses* abounds in the above demonstrated manners of polyphonic discourse which shape the lyricality of prose in dynamic and flexible ways but always correspond to the recurrent principles of alternating or fusing perspectives and to that of indeterminably shifting voices. The voice and perspective of the “shadow narrator” is dominant in the text(ure) of the episode set in the National Library where Stephen presents his views on Shakespeare’s life and art to an audience of a select few. In this section, the textu(r)al significance of the “shadow narrator’s” voice is the poignant illumination of individual movement, gestures, features, or emotional states that are beyond the scope of Stephen’s “mood” or seem to require a voice different from his and from any other voice. The bulk of the text(ure) in “Scylla and Charybdis” is determined by the interplay between the diverse modes of discourse hitherto encountered: between the articulation of Stephen’s silent thoughts, the speech of the reportorial narrator or *histor*, the “Protean” narratorial voice, the verbal manifestations of the “shadow narrator” and the rendering of actual conversation in which the individual voices carving the scene take part. Such a multitude of voices already suggests the

⁴⁹⁸ Senn, “Syntactic Glides,” p. 29.

polyphonic potential that yields the verbal undercurrents of the section. The marked appearance of the “shadow narrator’s” voice in the section contributes to it a unique discursive array, a verbal edge. We saw above how the “shadow narrator’s” voice ushers the “quaker librarian” into the scene, echoing Stephen’s remark about “portals of discovery.” The following example also presents the ironic discourse of the “shadow narrator,” displaying a lyrical feature inasmuch as it involves a facet of the music of diction.

—O, Father Dineen! Directly.

Swiftly rectly creaking rectly rectly he was rectly gone. (*U* 173: 968–969.)

As Mr Lyster, the “quaker librarian” pledges to be of immediate assistance to Father Dineen, the “shadow narrator” takes up his word “directly,” entwining it into his own discourse in a fragmented manner (“rectly”) four times, hence fashioning a sentence that could make up a segment of two-line verse, four beats each.

+s - s +s -s +s -s +s -s
 Swiftly rectly creaking rectly.
 B o B o B o B o

+s - s -s +s +s -s +s
 rectly he was rectly gone.
 B o **B** **o** B o B

Although, as pointed out before, verse does not equal lyric, its even rhythm, also capable of invading prose narration, may demonstrate a muster inherent in the music of diction. The two times four beats of eight and seven syllables respectively allot the sentence a regular pulse that adjusts itself naturally to the spoken phrase while involving a sound-character reminiscent of lyric in the trochaic tetrameter. Moreover, the four-time free repetition of the fragmented word “rectly” establishes a verbal scheme characteristically featuring verse lyric and, hence incorporated, reinforces the lyricality of prose in this instance. Though Mr Lyster is the favourite individual voice and figure of the “shadow narrator” in “Scylla and Charybdis,” upon whose discourse and gestures this marked but indeterminable verbal presence habitually encroaches, further voices also become engaged in a fruitful relationship with the latter.

Rest suddenly possessed the discreet vaulted cell, rest of warm and brooding air. (*U* 159: 345–346.)

The presence of the “shadow narrator” manifests itself in the verbal scheme and patterning of the sentence. It is no mere report or description of a scene, but the presentation of an impression concerning an atmosphere suffused with intimations of thought and emotion. Such a manner of verbal presentation, as expectable, bears the marks of Stephen’s voice and “mood.” Still, as we

shall see, the frame of the discourse is set by a narratorial “mood” of the third person singular, determining the articulation of an impression by way of devising specific verbal highlights of speech, like the ones the reader may encounter in the “Sirens” episode. To be more explicit, the verbal scheme of parallelism entailing the appearance of “rest” at the beginning of the sentence and at the onset of its second phrase shapes the entire formulation into the implicit perceptual design of two alliterating quasi-verse lines.

Rest suddenly possessed the discreet vaulted cell,
rest of warm and brooding air.

This implicit perceptual design is further embellished by the indirect patterns of euphony such as alliteration (“suddenly”–“possessed”–“cell”), consonance (“rest”–“discreet”) and internal rhyme (“possessed”–“vaulted”) in the first phrase/quasi-line, and the subtle interlocking of mute and voiced liquid /r/ phonemes (“rest”–“warm”–“brooding”–“air”) in the second. The blend of the narratorial “mood” and the verbal patterning of the sentence yields a voice of peculiar opacity. This voice is gradually recognized by the reader as that of the “shadow narrator,” whose diction is reflexive in its eccentricity, lyrical in its irony and revealing in its incongruities. No other textu(r)al voice in the novel is endowed with such an excess of verbal versatility and with such a wide range of verbal gesturing as that of the “shadow narrator.” The quasi-verse diction of the “shadow narrator’s” sentence in the excerpt quoted above is incongruous with the foci and the modes of articulation implied in the foregoing and following sentences (“The door closed behind the outgoer,” and “A vestal’s lamp,” respectively), but Stephen’s idiom infiltrates it smoothly. Most notably, the words “vaulted” and “brooding” reappear within the textu(r)al scope of Stephen’s “mood” and voice elsewhere:

Stephen, greeting, then all amot, followed a lubber jester, a wellkempt head, newbarbered, out of the vaulted cell into a shattering daylight of no thought. (*U* 176: 1110–1112.)

The image of the “vaulted cell” appears verbatim in the quoted excerpt from the same chapter, in which the “Protean” narrator’s speech is imbued with Stephen’s idiom, besides incorporating of what appear to be segments of the latter’s free direct thought, such as “a lubber jester,” “a wellkempt head, newbarbered” or “shattering daylight of no thought.” In this vein, the expression “vaulted cell” also bears the imprint of a perceptual detail, to which individual sensibility bears apparent affinity, intimating that it is also Stephen’s phrase weaved into narratorial speech. On the basis of such interpretation, the phrase “vaulted cell” appearing in the “shadow narrator’s” sentence above is a similar instance of idiomatic interlacing. The same is true of “brooding,” which emerges most noticeably in the first chapter entitled “Telemachus,” where Buck Mulligan calls upon Stephen to “[g]ive up the moody brooding” (*U* 8: 235–236). Not much later in the text, the “Protean” narrator reveals that “[m]emories beset his [Stephen’s]

brooding brain.” (*U* 9 265–266.) From this follows that the “brooding air” of the “shadow narrator’s” phrase above (“rest of warm and brooding air”) is definitely an echo of Stephen’s choice of words. The careful verbal patterning of a sentence determined by the narratorial “mood” and by its subtle interplay with Stephen’s “mood” and idiom emerge as incorporated into the intransigent speech of the “shadow narrator” and thus as bound to the complexities of its diction. The exactness of verbal patterning and the indeterminate “persona” of the “shadow narrator’s” incalculable voice unfolds a lyrical fabric which displays the perceptive foregrounding of an atmosphere.

The voice of the “shadow narrator” features instances of verbal gesturing in more than one manner, be it the careful patterning of rhythm and sound, the construction of schemes of repetition, the invention of onomatopoeic instances, the formulation of verbal iconicity or stylistic parody. Still, such verbal gestures also tend to be related to the changing musters of the texture determined by the variations in “mood” and/or “voice.” As Lawrence Kramer formulates it,

On the whole, narrative form is opposed to the heightened rhythm of connection and association that is typical of music and poetry. [...] Their structural rhythms embody a surplus of connective processes that in some cases – certain poems by Whitman, Apollinaire, Ashbery; certain compositions of Ives, Schoenberg, Carter – produces a vibrant fluidity that baffles the will to distinguish and interpret. This is the kind of [...] movement that I call gestural [...].⁴⁹⁹

The variations in “mood” and/or “voice” may themselves present, complement, or rework the manner of verbal gestures conceived by the “shadow narrator,” creating lyrical obscurity by way of their shifting indeterminacy and associative turns of phrase. In this way, verbally associative relations of gestures evolve, making the text of prose narrative lyrically iconic of moods, thoughts, movements, attitudes.

He took the eager card, glanced, not saw, laid down unglanced, looked, asked, creaked, asked:
—Is he? ... O, there!

Brisk in a galliard he was off, out. In the daylit corridor he talked with voluble pains of zeal, in duty bound, most fair, most kind, most honest broadbrim. (*U* 164: 589–594.)

Once again, the quaker librarian is exposed by freely ironic and ironically free repetition, presenting a verbally construed chain of gestures in the first sentence, which receives an open ending by aid of the colon. The instances of glancing but “not seeing,” “unglancing” and “creaking” all point to the subversively versatile humour and verbal inventiveness featuring the discourse of the “shadow narrator.” After Mr Lyster’s unfinished question and exclamation insert themselves into the fabric, narratorial discourse re-emerges in the next paragraph, displaying the “Protean” narrator’s little “clouds” of idioms, and accompanied by a verbal

⁴⁹⁹ Lawrence Kramer, *Music and Poetry: The Nineteenth Century and After* (Berkeley, etc.: University of California Press, 1984), pp. 10–11.

instance of what may be interpreted as the intrusion of a silent thought. Finally, such choice of words appears in the ultimate sentence of the excerpt which suggests the fusion of perspectives and the return of the repetitive scheme of the “shadow narrator’s” speech. This brief passage demonstrates the intricate polyphony of voices in *Ulysses*, yielding a diversity of diction which illuminates the eminence of artistically shaped discourse but also the significance of those sense relations in prose narrative which reach beyond story, plot or character. “Brisk in a galliard,” as the articulation of an impression focussed on detail, is neither a narratorial turn of phrase nor Stephen’s mode of construing one. Stephen’s silent thoughts as structures of free direct discourse tend to lack prepositions, pronouns and/or determiners and avoid tendencies of descriptive report. However, if the different “moods” adopted by the narrator and by Stephen are fused, a manner of verbal articulation evolves which is unaccountable as for voice and “persona,” hence, by its very nature capable of highlighting the gesture itself which is thus portrayed. “Brisk in a galliard” as a phrase of emotive description is exactly such an instance of articulation. The mentioned phrase trails back into the neutral report of the *histor*, “he was off,” followed after a comma by the preposition “out.” This minor supplement suggests the repetition of the narratorial observation “he was off” – marking the narrative disappearance of the “quaker librarian” – but, on the basis of the position of the word “out,” it signals a different perspective. The perspective of one who doesn’t have to explain himself where Mr Lyster gets “out” from but is entitled to a simple, informal remark on the occasion of his departure. Since Bloom’s figure presents itself only in passing in the “Scylla and Charybdis” episode, the intimacy of such a view may be that of Stephen, inserted into the quoted excerpt for the length of a preposition. The “clouds” of phrases in the following sentence such as “the daylit corridor,” “with voluble pains of zeal,” and “in duty bound” colour the narration in the manner of the “Protean” narrator’s discourse, signalling adoptions of words and expressions from Stephen but retaining the narratorial “mood.” In this way, the “lyrical technician” succeeds in exposing the ironic sense and the narrative import of the gestures and attitude of the “quaker librarian,” presenting yet another facet in terms of the complementary modes of discourse which shape the cited segment of the text(ure). Without interruption, though, the “Protean” narrator’s thread of speech is taken up by the “shadow” narrator, devising its verbal scheme of free repetition for the purpose of resuming the comedy of Mr Lyster: “most fair, most kind, most honest broadbrim.” The fabric of the hence conceived prose reveals that the variety of polyphonic discourse in *Ulysses* is engendered by the subtle shifts, changes and interlacings within the texture. Musters themselves fluctuate incessantly, developing ever-altering textu(r)al constructions which carve the lines of lyricality in the prose narrative inasmuch as they

defamiliarize both our ways of reading and the sense of our reading. The iconicity and the gesturing of speech, exposing the significance of perception, impression, thought and emotion, the dissolving boundaries of prose and the recurring manifestations of opacity in narrative all point towards the lyric of conception and the lyric of craft.

3. Thickening textures

3.1. “Epimorphic” sensibility

We have seen so far how *Ulysses* – as Fritz Senn puts it – is based on ‘infinite variety,’ ‘exquisite variations,’ change, mutation and alternation.⁵⁰⁰ “No single mode is kept up for too long [...]. Reading *Ulysses* is a jerky process, full of unexpected twists and turns. The chapters differ greatly in such externals as length, and they vary considerably in the amount of difficulty they present to the reader.”⁵⁰¹ The structure of the entire text hinges on the “Sirens” episode, as it simultaneously anchors and separates the threads entwined within the stylistic complexes that precede and follow the eleventh chapter. “Sirens,” as Hugh Kenner makes it explicit, is “the first manifest departure” in terms of diction as compared to the “initial style” of the first ten episodes.⁵⁰² The “initial style,” however, also involves a sense of multifariousness not unrelated to the lyricality of prose, which reveals itself in the diverse verbal arrangements exposing the interrelatedness of thought, image and emotion. Multifariousness evolves from the multiple “moods” or discursive perspectives of textu(r)al speech which continually modulate the polyphonic structure of the verbal fabric. In *Ulysses*, “the threads of [...] multifariousness lead out of the story, beyond the frame, but they are not held by a single authoritative hand.”⁵⁰³ The eminence of the literary texture unfurls from its conspicuously arranged modes of discourse, their unexpected alternations and obscure fusions, thus allowing for the foregrounding of thought and perception, verbal gesture and emotion. Subsequently to the eleventh episode though, the already multifarious texture is further thickened. “[I]ncluding the multiple voices of Dublin gossip, styles proliferate and take over the Bloomsday Book [...].”⁵⁰⁴ The proliferation of styles after the “Sirens” episode is the elaboration of *adopted discursive conventions* presenting yet another facet of diction, into which a preliminary insight is given by virtue of the intrusion of newspaper headlines in the seventh section of the work entitled

⁵⁰⁰ Fritz Senn, “The Rhythm of *Ulysses*,” *Joyce’s Dislocations: Essays on Reading as Translation*, ed. by John Paul Riquelme (Baltimore and London: The Johns Hopkins University Press, 1984), p. 189.

⁵⁰¹ Senn, “The Rhythm of *Ulysses*,” p. 189.

⁵⁰² Hugh Kenner, *Ulysses*, p.71, Note 1.

⁵⁰³ Kellogg, et. al., *The Nature of Narrative*, p. 277.

⁵⁰⁴ Kenner, *Joyce’s Voices*, p. 90.

“Aeolus.” Adopted discursive conventions are, therefore, imitations of established verbal musters taken from a variety of fields such as journalism, literature or science. For such stylistic adoptions, Fritz Senn proposes the term “ ‘*epimorph*’ [...] for the deviations away from, or superimposition on, the initial [...] mode.”⁵⁰⁵ The term “epimorph” seems particularly suited to the phenomenon of adopted discourse in *Ulysses*, as the “Greek verb *epimorphazein* meant to fashion, or to simulate, feign.”⁵⁰⁶ Into the verbal segments of such “epimorphs” are the relations of sense or the development of themes inwrought, unfolding throughout the narration and within the narrative of *Ulysses*. Although they present distinctive – though never individual – voices within the polyphonic texture, segments exhibiting the stylistic features of adopted discursive conventions do not possess their own fictional point of view.⁵⁰⁷

Who wrote the headlines for ‘Aeolus’? Who asks the questions in ‘Ithaca,’ and who answers? Whose narrative excrescences are superimposed on the barfly’s narration in ‘Cyclops’? Whose is the saccharine prose of ‘Nausicaa’? Who parodies all English prose styles in ‘Oxen of the Sun’? Whose enervated sentences limp and dawdle through ‘Eumaeus’? Joyce’s narrator is a chameleon, always *adapting* himself to the situation [...].⁵⁰⁸

In this sense, as the narratorial voice *adapts* itself to fictive situations and weaves the contexts of speech, it does so in *adopted* musters, “epimorphs” of verbal conventions by way of which the entire texture of *Ulysses* thickens. Within the thickened textures of the “progressive style” fashioned in the later chapters of *Ulysses*, then, the fundamental narratorial layer of discourse is construed in the manner of stylistic masquerade and insinuation, further condensing verbal self-referentiality and hence increasing the potential obscurity of speech. In this way, the path towards referential transparency regarding the narrative’s traditional planes such as story and plot is narrowed even more.

“Nausicaa,” the thirteenth chapter of the work, is of particular importance from the aspect of textu(r)al relations, as after “Sirens,” the narratorial voice returns to the “initial style” at length only in this section.⁵⁰⁹ That is, the chapter presents “a full return to the opening treatment of Bloom,”⁵¹⁰ but also exhibits a “Protean quality.”⁵¹¹ Therefore, the discursive structuring of “Nausicaa” proves to be more intricate than it first may seem to be. “Its simple

⁵⁰⁵ Fritz Senn, “Plausibility and Epimorphs,” *Twenty-First Joyce*, ed. by Ellen Carol Jones and Morris Beja (Gainesville, etc.: University Press of Florida, 2004), p. 251. [italics in the original – D. V.]

⁵⁰⁶ Senn, “Plausibility and Epimorphs,” p. 251. [italics in the original – D. V.]

⁵⁰⁷ For Leech’s and Short’s distinction between fictional point of view and discursual point of view see section III. 1.

⁵⁰⁸ Kellogg, et. al., *The Nature of Narrative*, p. 271. [italics mine – D. V.]

⁵⁰⁹ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 185.

⁵¹⁰ Goldman, *The Joyce Paradox*, p. 94.

⁵¹¹ Fritz Senn, “Nausicaa,” *James Joyce’s Ulysses: Critical Essays*, ed. by Clive Hart and David Hayman (Berkeley, etc.: University of California Press, 1977), p. 311.

outlines and the even-textured appearance are deceptive.”⁵¹² The “Protean” sense of narration is ingrained into the chapter which fundamentally encompasses “two different styles, not alternating frequently [...] but each sustained instead for half the narration.”⁵¹³ The two respective styles are primarily related to two “moods,” that of Gerty MacDowell and Leopold Bloom, both figures portrayed while taking their time at the strand of Sandymount, the former in company, the latter alone. Their two distinct “moods” are correlated with “[t]wo monologues, one indirect, one direct, the one before, the other after [...]”⁵¹⁴ Still, “the chapter is not the simple dichotomized structure it appears to be at first [...]. The two halves are also intricately dovetailed, separated by a definite break yet joined by a gliding transition.”⁵¹⁵ A “gliding transition” is not involved only in the verbal transgression from Gerty’s perspective to that of Bloom but also in the orchestration of polyphonic discourse throughout the chapter, pertaining to the interaction between “moods” and voices. The two monologues signalled by the respective “moods” of Gerty and of Bloom encompass three voices. While Bloom’s thoughts are presented largely in free direct discourse, just like in his “opening treatment,” the free indirect discourse casting Gerty’s thoughts is woven from the verbal patterns of sentimental novels in third person singular and from her own idiom. “Narrated monologue as Joyce employs it emphasizes the ambiguous status of speaker and addressee. It does so by superimposing two discourses: that of the character, addressed to himself, and that of the teller, addressed to the reader.”⁵¹⁶ The double-layered speech of the narrated monologue, or free indirect discourse, hence yields an actual “Protean” facet of narration. “The reading experience is characterized by shifts of perspective (one of the structural devices of *Ulysses*), which should also make us wary of singling out any one of the stages in the process of cognition [...] as the decisive one.”⁵¹⁷ By virtue of the double-layered structure of free indirect discourse,⁵¹⁸ third person narration is focussed on the sensibility of the individual awareness while maintaining a measured discursive distance.⁵¹⁹ Together with the indeterminacy of “mood” implied in the shifting of perspectives that is ineliminable from the duality of the narrated monologue, such distanced focussing on the sensibility of awareness allows for foregrounding the significance of affectedness itself and the potential associations of sense involved therein.

⁵¹² Senn, “Nausicaa,” p. 311.

⁵¹³ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 213.

⁵¹⁴ Senn, “Nausicaa,” p. 278.

⁵¹⁵ Senn, “Nausicaa,” p. 303.

⁵¹⁶ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 155.

⁵¹⁷ Senn, “Nausicaa,” p. 286.

⁵¹⁸ For free indirect discourse see section II. 2. 4.

⁵¹⁹ Lawrence, “Dublin Voices,” p. 32.

The “epimorph” in “Nausicaa” is also shaped in a manner to incorporate Gerty’s “mood” into its speech, without giving rise, however, to explicit intrusions of Gerty’s own idiom. Therefore, musters of verbal adoption may also serve as narrated monologues, but involve the implicit duality of perspectives only, while the explicit duality of voices is fashioned in the “Protean” manner of free indirect discourse.

Gerty’s lips parted swiftly to frame the word but she fought back the sob that rose to her throat, so slim, so flawless, so beautifully moulded it seemed one an artist might have dreamed of. She had loved him better than he knew. Lighthearted deceiver and fickle like all his sex he would never understand what he had meant to her and for an instant there was in the blue eyes a quick stinging of tears. (*U* 297: 581–586.)

In the adopted style of the narratorial voice, Gerty’s silent struggle between the urge to retaliate an offensive remark and the need to preserve composure is described. This manner of articulation exploits the potential of irony by way of displaying the inclination of sentimentalism to exaggerate: “her throat, so slim, so flawless, so beautifully moulded it seemed one an artist might have dreamed of.” Still, the narratorial voice determined by an adopted discourse is also capable of unfolding the somatic and sense relations involved in Gerty’s emotional turmoil. The swift parting of the lips and the urge of a sob almost overwhelming her is set mercilessly against the ironic description of Gerty’s throat. From such a verbally construed contrast between emotion (parted lips, sob) and implied self-perception (the shape of her throat) does a marked impression of willed self-delusion emerge in conflict with sorrow, which impression receives highlights by the silent, narrated outrage over the despair of unrequited love. Framing this verbally construed image is a final reference to the somatic facet of emotions: “there was in the blue eyes a quick stinging of tears.” The articulation and association of bodily reactions, thoughts and emotions within the verbal pattern of the adopted style develops a context of sensibility which yields a striking impression of Gerty’s awareness: an awareness determined by a firm devotion to unfulfilled and unattainable ideals, exposed in her narrated monologue this time without revealing her idiom explicitly.

Had kind fate but willed her to be born a gentlewoman of high degree in her own right *and* had she *only* received the benefit of a good education Gerty MacDowell might *easily* have held her own beside *any* lady in the land *and* have seen herself exquisitely gowned with jewels on her brow *and* patrician suitors at her feet vying with one another to pay their devoirs to her. (*U* 286: 99–104. [italics mine – D. V.])

Once again, the “epimorph” imitating sentimental novels governs narratorial speech in the free indirect presentation of Gerty’s thoughts, which inflated eloquence is occasionally interrupted by Gerty’s own manner of shaping sentences. Among such intrusions one may find the recurrent application of the conjunction “and,” the placement of adverbs like “only,” “easily” or the appearance of the determiner “any.” As opposed to the previous quotation, in which Gerty’s idiom was indistinguishably immersed into the voice of the adopted style, this excerpt testifies to a verbally discernible polyphonic construction, signalling the co-presence of discursive

“moods” and voices in the manner of the mentioned stylistic lapses. Moreover, the muster of verbal interactions between Gerty’s voice and the voice of verbal adoptions reveals further complexities throughout the first, greater portion of the chapter.

*They were protestants in his family and of course Gerty knew Who came first and after Him the Blessed Virgin and then Saint Joseph. But he was **undeniably** handsome with an **exquisite** nose and he was what he looked, **every inch a gentleman**, the shape of his head *too at the back* without his cap on that she would know anywhere something off the common and the way he turned the bicycle at the lamp with his hands off the bars and also the nice perfume of those good cigarettes and besides they were both of a size too he and she and that was why Edy Boardman thought she was so frightfully clever because he didn’t go and ride up and down in front of her bit of a garden. (U 287: 139–147. [italics and highlights mine – D. V.]*

In this citation, “epimorphism” is restricted to a few instances such as the words “undeniably,” “exquisite,” and the phrase “every inch a gentleman” set in semibold. As opposed to the previous example therefore, it is Gerty’s idiom – in italics – which comes to the fore in free indirect discourse, with the occasional highlights of verbal adoptions from sentimental novels. Thus, the (non-highlighted) voice of the reportorial narrator, the “clouds” of Gerty’s idiom (in italics) and the verbal additions of the adopted discourse (in semibold) intertwine, creating a flowing texture and also a sense of ironic distance, simultaneous with and indissociable from the impression of naïve, maudlin illusions and the idiosyncrasies of perception. This “relative directness”⁵²⁰ of such multilateral discourse stemming from the shifting of “voices” allows for defamiliarization in terms of the involved associations of speech, for its discursive diffusion loosens the surface of speech, disrupting pre-established conceptions and allowing for the particular relations of sense to combine freely in unfurling themselves. The complexity of diction presents to the reader the intimacy of thought (“he was what he looked,” “she would know anywhere”) and emotion (“undeniably handsome,” “something off the common”) in conjunction with sense perception (“nice perfume of those good cigarettes”) and impressions (“the way he turned his bicycle [...] with his hands off the bars”) from changing discursal points of view (as the fictional point of view is Gerty’s throughout the excerpt). The changes in the discursal points of view allow for Gerty’s slackness of formulation (“[t]hey were protestants in his family,” “and of course,” “and also,” “and besides,” etc.) and the quasi-elevated speech of verbal adoptions (“every inch a gentleman,” “with an exquisite nose”) to establish a striking contrast which contributes to the sense of a lyrical “strangeness.” The attractiveness of a “gentlemanly” shape of a head from behind and the perfume of good cigarettes are two examples for unexpected lyrical associations, unrestricted by the necessity of determining the speaking “persona.” The abundance of detail and the variety of verbal presentation fashions an imprint of awareness upon the reader which makes manifest the

⁵²⁰ Leech and Short, *Style in Fiction*, p. 270.

immediacy and singularity of a complex experience, compelling one in this way to encounter the lyrical peculiarity of speech, thought and emotion from a narratorial distance.

Although the shifts and turns of polyphonic discourse are decisive in shaping the lyricality of diction in “Nausicaa,” sentence constructions enacting verbal gestures also appear in this chapter.

Inclination prompted her to speak out: dignity told her to be silent. (*U* 286: 124–125.)

The narratorial voice of the sentence is apparently that of 19th-century omniscient novelese, while its fictional point of view is that of Gerty. The tension between “mood” and voice directs attention to diction itself, suspending the reader’s inclination to judge and orienting her/him rather upon the contemplation of the ambiguity revealed in Gerty’s potential reactions. Such (re)orientation ensues within the framework of syntactic iconicity, “the latent parallel between sentence word order and the order of events.”⁵²¹ In the quoted sentence, this latent parallel is set up between word order and the order of emotions. “[T]hrust into prominence in poetic language,”⁵²² syntactic iconicity as syntactic gesturing is enacted by the paratactically arranged phrases within the sentence, and the colon inserted between them. The parallel between the two juxtaposed phrases making up the sentence is iconic of the stages taking place in Gerty’s emotional struggle. Similarly to the first excerpt cited from the chapter, Gerty’s indignation is related to and contrasted with her dignity, her speaking out is set against her silence. The tension between the fictional “mood” and its unmatched voice, the strain between the juxtaposed phrases established by the colon is thus paralleled by the struggle between the different options of behaviour. Hence, verbal gesturing is evolved both on the horizon of syntax and *lexis*, presenting an image of twofold emotion:

Inclination prompted her to speak out:
dignity told her to be silent.

This verbal image of concentrated emotions is not unlike that emerging in lyric, possibly conceived as a segment of free verse. The sense of lyric is lurking in the prose of *Ulysses* throughout, even in seemingly straightforward constructions of narration.

Subsequently to the “gliding transition” from the free indirect discourse narrating Gerty’s thoughts to Bloom’s free direct discourse of silent thoughts, the textu(r)al muster of the chapter changes, adapting the potential lyricality of prose to the verbal possibilities inlaid in the discursive muster of silent thoughts. The jumbled order of Bloom’s associations disrupt the context of narrativity, therefore, it is the complex correlations of thought and perception, image

⁵²¹ Fónagy, *Languages within Language*, p. 47.

⁵²² Fónagy, *Languages within Language*, p. 47.

and emotion which are carved into the strains of diction, and which make the reader aware of the text(ure) throughout the process of situating the verbal locations of sense.⁵²³ Nevertheless, Bloom's discourse does not escape the irony of verbal adoptions either toward the end of the section. The "epimorph," due to the fluctuating nature of discursal perspectives, is also capable of reaching out towards the obscurity of the lyrical disposition.

Twittering the bat flew here, flew there. Far out over the sands the coming surf crept, grey. Howth settled for slumber, tired of long days, of yumyum rhododendrons (he was old) and felt gladly the night breeze lift, ruffle his fell of ferns. He lay but opened a red eye unsleeping, deep and slowly breathing, slumberous but awake. And far on Kish bank the anchored lightship twinkled, winked at Mr Bloom. (*U* 310: 1176–1181.)

After two poignant sentences articulated in a narratorial voice and describing natural phenomena from an indeterminable discursal point of view,⁵²⁴ the speech of the adopted style sets in. The latter's sentimentally charged diction implies an ironic presentation of Bloom's tender reminiscences related to the Hill of Howth and exposes an inherently sardonic outlook pertaining to the treachery anthropomorphization of the Hill itself. Still, the fourth sentence of the passage quoted above leaps into the lyricality of prose, beyond the apparent sense of irony:

He lay but opened a red eye unsleeping,
deep and slowly breathing
slumberous but awake.

It is not merely the rhyming of "unsleeping" and "breathing" which may potentially pervade the sentence with a sense of lyricality. The coinage of the "unsleeping" eye – defamiliarizing in itself –, the perceptive detail of deep and slow breathing – suggesting the immediacy of experience –, and the impression of an inhuman awareness that is "slumberous but awake" build lyrical complexity in their correlations. From the perspective of diction it is important to point out that in the articulation of sense relations, imagined sensory relations and emotive impressions adjectival and adverbial constructions gain predominance, building a lyrically obscure and suggestive instance of carefully modulated speech within a single sentence. The verbal mould of the sentence, therefore, presents a jolt in the tone of voice, yielding a lyrical suspension of exposure amidst the prevailing implications of irony.

3.2. Lyrical awkwardness

The "Eumaeus" episode of *Ulysses*, the first chapter of the homecoming or "Nostos" triad of the ultimate three, is, like "Nausicaa," characterized by an expansively complex prose texture, with the increased appearance of verbal redundancies and clichés. Such a description might suggest that there is no trace of the sense of lyric hitherto demonstrated besides Stephen's

⁵²³ For examples regarding the lyricality of prose in silent thought constructions, see section II. 2. 3.

⁵²⁴ As the fictional point of view is possibly that of Bloom. However, this is not awarded any certainty by the text either.

mentioning of Shakespeare's songs and the lutenist John Dowland at the end of the chapter (*U* 540: 1762–1763), or apart from his recitation of “an old German song of Johannes Jeep” relating of “the sirens’ craftiness”⁵²⁵ (*U* 541: 1815–1816). This is not the case, however. Inasmuch as the “refashioning of syntactic order” is an essential feature of the Joycean sentence,⁵²⁶ the texture of *Ulysses* invariably yields to lyrical manifestations of speech. That is to say, “[e]very deviation from normal syntactic order opens up increasingly the vast potentials that are in language,”⁵²⁷ and such vast potentials also involve the potential of lyrical prose, as demonstrated by the text(ure) itself. The opening of such potentials inherent in language as speech, then, is also the opening of syntax in *Ulysses*, shaping a facet of the text’s lyricality. “It is the opening up of syntax that allows Joyce the means to transgress the boundaries of established order and system to create new possibilities of meaning.”⁵²⁸ Deviating syntactic order and the opening of the potentials of language are definitely the kind of “dislocations”⁵²⁹ which defamiliarize syntactic rules, so as to give rise to the foregrounding of specific relations of sense by way of the hence conceived irregularities or agrammaticalities of speech. “[T]he overall syntax of Joyce’s prose works is highly irregular too; that is the way in which their parts (chapters, sections) relate to each other.”⁵³⁰

Syntactic dislocations, as we have seen, dislocate and by dislocating also relocate. “[H]aving created his own deviations, Joyce uses them as a new order from which to work further transformations.”⁵³¹ Deviations as dislocations appear dominantly by way of syntactic displacement in “Eumaeus.” “As every part of speech is a means for disordering and re-ordering, it is no surprise to find a sentence completely undermined, a reversed and razed image of normal order [...]”⁵³² Such syntactic displacement gives rise to syntactic gesturing as elaborated by Iván Fónagy. In deviant syntactic orders occasioned by syntactic displacement, “the deviance must be interpreted as a meaningful manipulation, let us say, in terms of *syntactic gesturing*.”⁵³³ The lyricality carved into the moulds of syntactic gesturing as syntactic iconicity has been made apparent already, but not with regard to the specificities of syntactic

⁵²⁵ And, most importantly from our point of view, the song reveals that it is from such craftiness that “[p]oets make poems” (“*Tun die Poeten dichten*”). The English translation of the German poem is cited in Jeri Johnson, “Explanatory Notes,” James Joyce, *Ulysses: the 1922 Text*, edited with an introduction and Notes by Jeri Johnson (Oxford: Oxford University Press, 1993), p. 957.

⁵²⁶ Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 8.

⁵²⁷ Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 16.

⁵²⁸ Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 115.

⁵²⁹ For “dislocations” see section III. 3.

⁵³⁰ Senn, “Syntactic Glides,” p. 41.

⁵³¹ Gottfried, *The Art of Joyce’s Syntax in Ulysses*, p. 13.

⁵³² Gottfried, *The Art of Joyce’s Syntax in Ulysses*, pp. 2–3.

⁵³³ Fónagy, *Languages within Language*, p. 41. [italics in the original – D. V.]

displacement. Syntactic displacement as syntactic dislocation “[o]ften serves as a delaying strategy” which sets a pattern of “gradual completion.”⁵³⁴

The best plan clearly being to clear out, the remainder being plain sailing, he beckoned, while prudently pocketing the photo, to the keeper of the shanty who didn’t seem to. (*U* 538: 1647–1649.)

This extensive sentence is made up of a mosaic of phrases and clauses slowly building a complex image of associations. The mosaic of phrases involve both “anticipatory constituents”⁵³⁵ and “trailing constituents,”⁵³⁶ the former bringing suspense into the syntactic structure with their sentence-initial dependency on a postponed main clause, the latter interpretable without suspense due to their determining co-ordinational feature.⁵³⁷ The lyricality of the sentence, however, lies precisely in the suspension created by the interruptive syntactic muster, for it is developed as a combination of left and right dislocations⁵³⁸ yielding a verbal complex of foregrounding and delaying which creates lyrical indeterminacy both in terms of sense and syntax.

The best plan clearly being to clear out,
the remainder being plain sailing,
he beckoned,
while prudently pocketing the photo,
to the keeper of the shanty
who didn’t seem to.

The sentence’s segmentation into lines highlights the interruptive insertions into the main thread of thought, which may be formulated as “The best plan being to clear out, he beckoned to the keeper of the shanty.” As three other segments are intertwined with this thread, the entire sentence is disintegrated into individual phrases and clauses, creating a suspension in interpretation which compels the reader to consider each bit in and for itself. “Both left and right dislocations create ‘islands,’ [...] syntactically isolated and essentially different from the ‘mainland,’ the sentence kernel.”⁵³⁹ Such syntactic displacement as a syntactic gesture of isolation lends the sentence a sense of the lyric, for the juxtaposed phrases defy a rigid syntactic muster, asserting their individual significance and, for the time of suspension, allow mainly for associative relations of sense. In this way, syntactic displacement creates an associative framework between the different segments similar to that between the lines of lyric poems or, as demonstrated above, between fragments and portions of juxtaposed silent thought. In “Eumaeus,” “[t]he movement of the narrative mind [or, rather, discourse] is like the stream-of-

⁵³⁴ Fónagy, *Languages within Language*, p. 44.

⁵³⁵ Leech and Short, *Style in Fiction*, p. 181.

⁵³⁶ Leech and Short, *Style in Fiction*, p. 182.

⁵³⁷ Leech and Short, *Style in Fiction*, p. 182.

⁵³⁸ Fónagy, *Languages within Language*, p. 44.

⁵³⁹ Fónagy, *Languages within Language*, p. 44.

consciousness [or interior monologue] of the early chapter slowed down, its associations grown fuzzy.”⁵⁴⁰ Paradoxically, as the sentence above demonstrates, it is this manner of interruptive deviation – yielding disarranged phrases and clauses – which develops an image of associative complexity, magnifying each presented gesture (“beckoned,” “prudently pocketing”) or turn of phrase (“to clear out,” “plain sailing”) in its isolation so as to create a distinctively correlated combination of verbal and sense relations. Syntactic order is loosened in order to engender the establishment of an associative order. Thus, it is not only the sensibility or awareness implied in the adverbial (“prudently”) and elliptical (“who didn’t seem to”) bends of speech which makes the segment exhibit a sense of lyricality, but also the appearance of syntactic dislocation itself, composing a singular arrangement of verbal and sense relations. By way of this syntactically conceived singular arrangement, an atypical view of a situation is devised, with an intimation of the ambiguities of attitude involving Bloom’s resolution to depart versus his hesitation to make a sign to the keeper while prudently pocketing a photo. Despite the clearly unpoetic choice of idiom, which is due to the colloquial phrases blending with attempts at “elegant variation,”⁵⁴¹ the text does manage to construe an order of articulation which testifies to perceptive presentation and a syntactically sensitive arrangement of detail. It is in this that the lyricality of prose is anchored regarding the segment. Such dislocutionary deviations and displacements of speech are the genuine features of style which create the sense of lyrical prose within the highly prosy chapter entitled “Eumaeus.”

As Karen Lawrence formulates it regarding the prosiness of “Eumaeus,” “the language of ‘Eumaeus’ is pretentious, verbose and clichéd. It displays a love of elegant variation, convoluted phrases, and Latinate diction [...]. [I]ts most salient characteristic is its commonplaces, idioms, proverbs and clichés.”⁵⁴² It has by now become noticeable from the excerpt quoted above and also from Lawrence’s description that the dominant style of narratorial speech in the chapter is also one of verbal adoption. Apart from a number of lapses into other modes of discourse, such as that of silent thoughts, the diction of Stephen’s, Bloom’s and other individual voices’ are immersed in the adopted style. However, as syntactic arrangements tend to testify to incalculable subversion, the “epimorph” is also capable of being twisted into patterns of lyricality, inducing the implicit tension between sentence structure and *lexis*, between diction and attitude.

⁵⁴⁰ Karen Lawrence, “‘Eumaeus’: The Way of All Language,” *The Odyssey of Style in Ulysses* (Princeton, New Jersey: Princeton University Press, 1981), p. 168.

⁵⁴¹ Lawrence, “‘Eumaeus’: The Way of All Language,” p. 166.

⁵⁴² Lawrence, “‘Eumaeus’: The Way of All Language,” p. 166.

While taking such a style as its major norm it constantly twists, overextends, exaggerates, fractures, and undermines it in ways that comically exhibit not only the absurdity of the rhetorical mode in question but the inexhaustible potential that exists at this level of language (the level of style, rhetoric, or discourse) for shifts and slippages not very far removed in their effects from those produced at the more strictly linguistic level in ‘Sirens.’⁵⁴³

Just like in the excerpt from “Eumaeus” quoted above, the most decisive feature of the following extract is also syntactic displacement.

So saying he skipped around, nimbly considering, frankly at the same time apologetic to get on his companion’s right, a habit of his, by the bye, his right side being, in classical idiom, his tender Achilles. (*U* 539: 1714–1716.)

Interestingly, this time the extensive sentence manifests left dislocation or an anticipatory constituent at the beginning of the sentence, suspending the completion of the main clause for two entire phrases, while the subsequent fifth and sixth phrases, as trailing constituents, set an interruptive pattern which culminates in yet another scheme of foregrounding.

So saying he skipped around,
nimbly considering,
frankly at the same time apologetic
to get on his companion’s right,

a habit of his,
by the bye,
his right side being,
in classical idiom,
his tender Achilles.

The initial, anticipatory phrase “So saying he skipped around” and its complementary phrase “to get on his companion’s right” create a frame for the interceding two segments, “nimbly considering, frankly at the same time apologetic.” These intervening segments, with two adverbs in clause-initial positions, highlight the emotional involvement coupled with Bloom’s skipping movement. Being nimble, frank and apologetic reverberates with the prudence of gesture (which appears in the previous citation from the text), revealing an emotional proclivity the subtlety of which is in strong contrast with the verbose schematism of the “epimorph.” “In a language that deliberately claims very little, [Joyce] finds a way to suggest emotion while avoiding sentimentality.”⁵⁴⁴ The interpretive suspension fashioned by syntactic foregrounding underscores the tension between stereotypical style and emotional involvement, directing attention to the issue of what is shown and what is felt. “By destroying eloquence, [Joyce] allows emotion to be felt.”⁵⁴⁵ In this way, the sense of lyricality makes itself discernible once again in the manner of syntactic displacement. The fifth and sixth phrases of the quoted sentence, as trailing constituents, also instigate suspension, which is further extended by the

⁵⁴³ Derek Attridge, “Literature as Deviation: Syntax, Style and Body in *Ulysses*,” *Peculiar Language: Literature as Difference from the Renaissance to James Joyce* (Ithaca, New York: Cornell University Press, 1988), p. 174.

⁵⁴⁴ Lawrence, “‘Eumaeus’: The Way of All Language,” p. 178.

⁵⁴⁵ Lawrence, “‘Eumaeus’: The Way of All Language,” p. 178.

following anticipatory clause (“his right side being”). “Circumspect, in a succession of phrases, the sentence seeks to modify and amplify its subject.”⁵⁴⁶ Through such syntactically circumspect amplification, the adopted style of clichés, colloquialism and assumed eloquence becomes a concealed muster of feeling and mindset, of revelation and inclination. The narratorial voice recounting Bloom’s habit of walking on a person’s right is, due to the combined syntactic arrangement of left and right dislocations, presented in a humorously intimate fashion and in a verbal manner suggesting awkwardness. Syntactic deviation creates and maintains a tension of lyrical suspense therefore, focussing attention on the intricacies of verbal and sense relations, investing the verbally construed façade with correlations that portray Bloom’s “curve of an emotion” implying a private confession of inclination.

Although syntactic dislocations are the stylistically dominant features of the “Eumaeus” episode, schemes of free verbal repetition⁵⁴⁷ also make their appearance, adding further lyrical highlights to the chapter. Consider the following instance:

Round the side of the Evening Telegraph he just caught a fleeting glimpse of her face round the side of the door with a kind of demented glassy grin showing that she was not exactly all there, viewing with evident amusement the group of gazers round skipper Murphy’s nautical chest and then there was no more of her.
(*U* 517: 722–726.)

Due to the repeated surfacing of the segment “round the side of the,” the scheme involving such free verbal repetition creates a verse-like construction of speech which employs a muster reminiscent of parallelism:

Round the side of the Evening Telegraph
he just caught a fleeting glimpse of her face
round the side of the door with a kind of demented glassy grin
showing that she was not exactly all there,
[...].

As the division of the prose text(ure) into quasi verse lines shows, the repeated segment seems to bond the intervening phrases, creating a manner of semantic rhythm and exposing two different glimpses of a streetwalker from the same perspective thereby. The “fleeting glimpse of her face” and her “glassy grin” are juxtaposed in their suggestiveness by virtue of the repeated segment, relating these differing perceptions in their sense and significance while preserving their difference at the same time. In addition, the “fleeting” glimpse of the face and the impression “that she was not exactly all there” provide the excerpt with further lyrical overtones by way of exhibiting the detailed immediacy and the emotional involvement of the unspecified viewer’s experience. Subsequent to this lyrical, epiphanic apparition, the text(ure) glides into the speech of the “Protean” narrator, thus reaching back to the chapter’s customary

⁵⁴⁶ Lawrence, “ ‘Eumaeus’: The Way of All Language,” p. 165.

⁵⁴⁷ For the elaboration of free verbal repetition see section II. 2. 2.

flow of prose to a certain extent, but not leaving entirely the domain of lyricality either, due to the indeterminacy of its “mood.” The following excerpt, also employing the verbal scheme of free repetition, further testifies to a sense of lyricality anchored within the textu(r)al construction itself:

Though it was a warm pleasant sort of a night now yet wonderfully cool for the season considering, for sunshine after storm. (*U* 533: 1461–1462.)

In this instance, the fictional point of view determining the scope of observation within the sentence is that of Leopold Bloom, which means that the sense of lyricality does not arise from the obscurity – and thus, the suspension – of “mood,” but from the delicately elaborated scheme of free repetition:

Though it was a warm pleasant sort of a night now
yet wonderfully cool for the season considering
for sunshine after storm.

The indistinctive, almost clichéd formulation of the initial clause introduces the horizon of perception delineating the context of speech. Although in the second, complementary clause (“yet wonderfully cool for the season considering”) the undistinguished diction – nearing silent small talk – is pursued further, the thought of the weather joining countering sensations (“pleasant sort of a night [...] yet wonderfully cool”) implies the subtlety of perception often featuring Bloomspeech. The last prepositional phrase (“for sunshine after storm”), however, illuminates the entire sentence, as this ultimate segment of speech creates a parallel both with the foregoing prepositional phrase within the previous clause (“for the season considering”) and with the import of Bloom’s corresponding sensation and associative observation. By virtue of such a parallel, the entire muster of diction receives a lyrical overtone. Reconsidering the sentence from this slant, the clichéd, unobtrusive idiom of the adopted style becomes lyrically imbued, marking the significance of the way particular impressions are presented in speech. It is furthermore to be observed that the prepositional phrase within the second clause (“for the season considering”) does not only lay the basis for the verbal scheme of free repetition, but also involves an instance of implicit ellipsis. Instead of the phrase “considering the season,” “for the season considering” appears in the text to establish the repetitive scheme involving the preposition “for” and to allot “considering” a grammatical position which makes it seem an intransitive verb. Regarding the rules of English syntax, a relative clause or a noun phrase ought to follow the transitive verb “considering,” while in the quoted segment actually a prepositional phrase sets in. In this way, a verbal scheme of repetition is construed which implies a sense of grammatical absence and hence an impression of corresponding obscurity. Such a grammatical sense of absence is *ellipsis* itself. “The concept implicit in the term ellipsis, from Greek *elleipō*

‘to omit, to neglect,’ is set forth and developed in Classical rhetoric, where ellipsis appears as the most important *figurae per detractioem*, the figures based on deletion [...].⁵⁴⁸ Ellipsis, in this sense, is a syntactic dislocation, dislocating the customary grammatical pattern by way of omission. Accordingly, as Fónagy puts it,⁵⁴⁹ verbal dislocation moves, repositions both the speaker and the interpreter, and in such movement evokes emotions. The affective nature of *ellipsis*, hence, implies its potential lyricality. The following instance indicates how *ellipsis* combined with free verbal repetition awards the prose text a sense of the lyrical.

An opening was all was wanted. (U 538: 1658.)

Apparently, the lack of a relative pronoun (“that”) from the potential, grammatically correct sentence (“An opening was all *that* was wanted”) makes the Ulyssean version grammatically incorrect, and, at the same time lyrically eminent. Consider the following textual articulation of the sentence:

An opening was all
was wanted.

This manner of segmentation does not put emphasis on the elliptical construction of the sentence but allows for its lyrically devised verbal scheme to come to the foreground. The free repetition of “was” two times creates a scheme, the concise abruptness of which presents emotional involvement as much as it yields a marked impression of insight and aspiration. Ellipsis, in this construction, contributes to the lyricality of prose, but its significance is actually absorbed in supporting the verbal scheme of free repetition, from which the sense of lyrical prose actually emerges.

However, *ellipsis* is not merely the omission or deletion of verbal segments, but the “omission or deletion of elements whose meaning is ‘understood’ because it is recoverable from the context.”⁵⁵⁰ In this sense, *ellipsis* is not truly omission or deletion, but the suppression of segments which, nevertheless, make their absence conspicuous within the textu(r)al construction.

Ellipsis is an essential *poetic figure*. The suppression of the verbal predicate in impressionistic prose and poetry allows, as it were, for the direct representation of objects or qualities of objects [...]. On the other hand, the suppression of nominal phrases in futurist style enables the poet to represent dynamics itself.⁵⁵¹

To be more specific, and, countering Fónagy’s assertion to an extent, the interplay between verbal manifestation and verbal suppression performed by syntactically elliptical structures creates ambiguity concerning the primacy of the exposed relations of sense. In other words, it

⁵⁴⁸ Fónagy, *Languages within Language*, p. 68.

⁵⁴⁹ See section III. 2. Fónagy, *Languages within Language*, p. 82.

⁵⁵⁰ Leech and Short, *Style in Fiction*, p. 196.

⁵⁵¹ Fónagy, *Languages within Language*, p. 84. [italics in the original – D. V.]

is not invariably unequivocal whether the explicated or the suppressed verbal segment dominates the sense relations contrivable within a specific excerpt, and from such ambiguity does a mode of tension arise in elliptical constructions. For a segment may be suppressed, and thus signalled by its absence, it may still carry the dominant relation(s) of sense which determine(s) the idea developed in a given excerpt.

That worthy, however, was busily engaged in collecting round the. Someway in his. Squeezing or. (U 516: 681–682.)

The quotation from “Eumaeus” employs *ellipsis* by way of suppressing two nominal segments and a verb phrase. While grammatically specifiable, the potential sense of the suppressed segments remains obscure. Does Murphy, the sailor Stephen and Bloom encounter at the cabman’s shelter, “busily engaged in collecting” compliments on his tattoo, go round the shelter, the tables or the onlookers? What object does “his” refer to and what else may he be surmised doing instead of “squeezing”? The reader is left guessing, which induces a tension of indeterminacy and engenders a sense of opacity. Ellipsis is thus a dislocation not only in terms of dislocating syntactic patterns but also due to its explicit dislodging of the reader from the secure semblance of determinate interpretations. Such dislocutionary opacity awards the excerpt an implicit sense of the lyrical, besides its obvious humour.

That worthy, however,
was busily engaged
in collecting round the.
Someway in his.
Squeezing or.

The discursive tension stemming from the interplay between Bloomian diction – involving ellipsis – and narratorial speech in third person singular foregrounds an affective mood which further embraces the idea of lyricality woven into the text(ure). Briefly put, the verbal absence implied in the elliptical phrases and non-sentences forces the reader to contemplate the potential sense of the explicitly articulated, verbally devised impressions of Bloom cast in an interpretively open-ended manner. The following passage demonstrates the same tendency of shaping prose in a lyrically elliptical mode of articulation, in a more marked but less obscure fashion:

He turned away from the others who probably and spoke nearer to, so as the others in case they. (U 526: 1117–1118.)

Here, the intertwining of Bloomian diction and narratorial speech is also apparent, developing a pattern of an indeterminately fluctuating voice. Still, the elliptical constructions do not give rise to ambiguity, for the suppressed segments are recoverable from the context. A tentative suggestion for the reconstruction of the sentence without *ellipsis* would be the following: “He turned away from the others who probably (were eavesdropping) and spoke nearer to (Stephen),

so as the others (didn't hear) in case they (were indeed listening).” The hence reconstructed sentence lacks the sense of lyricality due to its circumspectly descriptive manner, while the original, elliptical construction manifests lyrically poignant verbal gesturing:

He turned away from the others
who probably
and spoke nearer to,
so as the others
in case they.

The fragmented elliptical segments refrain from elaborating the referential context of the sentence – relegating it to the scope of implications –, while attention is directed upon the manner of articulation itself, which exposes the delicate manifestations of an inclination and an attitude. As seen before, gestures are both verbal and non-verbal, the latter inlaid in the words. Being verbal constructions or involved in these, they become iconic of the sense relations woven into the text(ure) and assert their independence from the potential constraints of the narrative. It is, then, in the concisely sharp foregrounding of gestural movement that the inarticulable inherent in attitude, emotion and sensibility manifests itself, presented in the quoted excerpt by syntactic ellipsis that awards the text(ure) a sense of lyrical prose.

Besides such syntactic dislocations constituting lyrical deviations within the prose text, other modes of discourse also subvert the diction of the “epimorph.” Verbose and cliché-ridden prosiness is overturned at a few textu(r)al locations in “Eumaeus” in favour of constructions of silent thought as well as by narratorially indeterminate sections of lyrically shaped prose surfacing throughout the chapter. This also means that – as we have similarly seen regarding the lyrical fabrics of “Nausicaa” – verbal threads of the “initial style” weave themselves into the “progressive style” of the later chapters, presenting a view of the textu(r)al macrostructure of *Ulysses* that is far from the dichotomous conception dividing the text into “initial style” and “progressive style.” The lyrical obscurity arising from the tension between “mood” and voice – or a variety of these – emerge in the greater bulk of *Ulysses*, constituting a reappearing pattern on the syntagmatic-combinatorial horizon, i.e. in the “intralinear”⁵⁵² dimension of the text.

A hoof scooped anyway for new foothold after sleep and harness jingled. (*U* 522: 940–941.)

The fictional point of view steering the articulation of this sentence remains undetermined, for its source may equally be the perception of Bloom or Stephen, both or neither. Correspondingly, the “Protean” narratorial voice assumes its lyrical opacity as for the sentence’s discursal point of view, entwining the idiom (“anyway”) and perceptive idiosyncrasy (“scooped,” “jingled”) featuring individual speech and thought with the distanced manner of the third person singular

⁵⁵² For an elaboration of the syntagmatic-combinatorial and paradigmatic-associative horizons of interpretation, see section II. 2. 4.

mode. The obscurity of “mood” and the thus emerging abstruseness of voice allows for the perceptual facet of the observation to be foregrounded and defamiliarized in its manner of selecting and combining detail. Therefore, the lyricality of the prose sentence lies in the verbal shaping of minute impressions and in the thus established correlation between them. It is not the horse but its hoof which “scooped anyway” for new foothold: the selection of this detail focusses attention on a remarkably subtle movement, with which the state of the animal being “after sleep” is associated. The verbal magnification of such a perceptual relation yields an image of lyrical significance, complemented by the jingling⁵⁵³ of harness. Furthermore, embedded into a syntactic construction of right dislocation, the following passage also manifests the narratorially shaped lyricality of prose:

Thus prevailed on to at any rate taste it Stephen lifted the heavy mug *from the brown puddle it clopped out of when taken up by the handle* and took a sip of the offending beverage. (U 519: 808–810. [italics mine – D. V.])

The phrases juxtaposed beside one another are trailing constituents, for they are largely interpretable without referring back to a foregrounded segment or without referring forward to a complementary phrase or clause. It is in such an arrangement that a prepositional phrase and a complementary clause (in italics) award momentum to an impression of “the heavy mug,” involving a perceptually determined articulation of its description. Not only does the diction of the mentioned segment of speech differ from the rest of the sentence determined by convention and commonplace featuring the adopted style, but, similarly to the quotation above, its lack of schematism, its selection and association of significant detail render its diction a piece of lyrical prose.

3.3. Lyrical quirkiness

The sense of lyrical prose exhibits itself even in such a quirkily moulded chapter as “Circe,” which may sound paradoxical at first, for “Circe” apparently assumes certain generic features of drama and unfurls itself thus as a play. Does it actually do so, though? As Hugh Kenner aptly formulates it regarding “Circe,” the text is more elusive than it first appears:

typography assures us that we may expect ordered speeches at last – surely this is a play? – [but] we find we are again being hoaxed, for we cannot be sure, reading speech after speech, what if anything was really said, what was only thought but not said, and what has been supplied [...] as substitute for words no one was obliging enough to speak or think.⁵⁵⁴

The assumed framework of drama dissolves in “Circe” by virtue of the markedly unconventional and diversified modes of speech, involving the presentation of awareness in

⁵⁵³ Incidentally, the theme of jingling which appeared as part of the music of diction devised in the “Sirens” episode seems to return in this sentence with a different overtone.

⁵⁵⁴ Kenner, *Joyce's Voices*, p. 79.

multiple adopted styles and the random association of diverse textu(r)al occurrences with individual voices. Moreover, “fantasies we want to assign to a character will employ elements he was not aware of when they occurred, either because he wasn’t present at the time or because they weren’t events but narrative turns of phrase.”⁵⁵⁵ The employment of such a discursive approach to weave the fabric of “Circe” underlines the assumption that *Ulysses* develops textu(r)al voices rather than consistent characters, obstructing all intentions to go beyond the speech and sense relations of the work in search of a coherent, narrative thread. “[A]n artifact [...] cannot be analysed into any save literary constituents.”⁵⁵⁶ Being a chapter of “surrealistic fantasy,”⁵⁵⁷ the primary points of reference for interpretation are the actual associations developed in terms of the textu(r)al surface of “Circe.” “[T]here is no use dividing ‘Circe’ up between what Bloom, Stephen or others really said in and around Bella Cohen’s and what is hallucinatory.”⁵⁵⁸ The text(ure) suspends the coherence of the hitherto encountered respective contexts of interpretation, merging thought, speech and report within a newly established, unspecified and constantly changing horizon of fictional reference, since “the whole episode is phantasmagoric.”⁵⁵⁹ As Hugh Kenner further elaborates, “[o]ld pieces appear in new and surprising patterns, with an episodic vividness that strikes the attention. We are likely to gather the impression that absolutely everyone and everything in the book turns up here somewhere, animated by a new and phantasmagoric life.”⁵⁶⁰ It is not surprising therefore that “we encounter again a mix of genres, minglings of voice that indicate the merging and diverging of character and teller.”⁵⁶¹ As “moods” and voices merge and diverge, the discursive framework of “Circe” evokes “an oscillating perspective in wide frames of reference.”⁵⁶² The hence ensuing indeterminacy or opacity of discourse allows for the sense and verbal significance of lyrical conception and vision, impression and gesture to come to the fore within the diversified musters of Circean discourse. The fluctuating “moods” and shifting voices do not only shape the modes of diction within the chapter, but also constitute its theme. Mental states themselves involve various moods and modes of speech, steering emotive and affective conditions to the forefront. This aspect also contributes to the verbal constructions of “Circe” often engaging in discursive indeterminacy and exposing verbal gestures. “ ‘Circe’ is devoted to disclosing mental states

⁵⁵⁵ Kenner, *Joyce’s Voices*, p. 92.

⁵⁵⁶ Kenner, *Joyce’s Voices*, p. 92.

⁵⁵⁷ Goldman, *The Joyce Paradox*, p. 96.

⁵⁵⁸ Goldman, *The Joyce Paradox*, p. 96.

⁵⁵⁹ Hugh Kenner, “Circe,” *James Joyce’s Ulysses: Critical Essays*, ed. by Clive Hart and David Hayman (Berkeley, etc: University of California Press, 1977), p. 351.

⁵⁶⁰ Kenner, “Circe,” p. 355.

⁵⁶¹ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 135.

⁵⁶² Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 136.

through the description and enactment of real and imagined gestures.”⁵⁶³ Such gestures are, for the most part, presented by the narratorial voice. Although the narratorial voice manifests itself mainly in the bracketed “asides” of stage directions, oriented upon making descriptions of scene and appearance, its volatility of discourse and its imaginative verbal design are not eliminated either. Like in the episodes of the so-called “initial style,” it is through the “Protean” liberties taken with narratorial speech that a sense of the lyric manifests itself in “Circe.” Moreover, directing attention onto the idiosyncracies of speech by way of telescoped constructions, the “Protean” narratorial voice evokes the presence of the “shadow narrator” and its subversively poetical verbal arrangements.⁵⁶⁴

([...] Bloom pats with parcelled hands watchfob, pocketbookpocket, pursepoke, sweets of sin, potatosoap.)
(U 357: 242–243. [italics in the original – D. V.])

Bloom’s process of ascertaining that he had not become the victim of pickpockets is rendered in a sequentially arranged verbal muster, in which the telescoping search of hands is paralleled by verbally telescoped constructions of objects such as “pocketbookpocket,” “potatosoap” and by coinages enacting movements combined with objects like “pursepoke.” In this poetically associative presentation of process, movement and object, a composition of verbal gestures appears which suggest lyrical immediacy and hint at the defamiliarizing potential inherent in the awkwardness of the search. In addition, as David Hayman formulates it, “Circe” also “verbalizes the rhythmic or systematic gesture, describing or imitating it through sounds or syntax.”⁵⁶⁵ The following passage is an example of the former mentioned mode which reveals that the “merely” textu(r)al presence of the narratorial voice is capable of imbuing the text with the sense of lyricality as manifested in the music of diction.

(They whisk black masks from raw babby faces: then, chuckling, chortling, trumming, twanging, they diddle diddle cakewalk dance away.) (U 362: 424–426. [italics in the original – D. V.])

Delivered in the narratorial voice, a pattern of rhythm and sounds surfaces in Bloom’s vision of the musicians Tom and Sam Bohee. The loosely duple rhythm of the entire sentence endows it with a naturally pulsing rhythmic movement of speech, to which the onomatopoeic words (“chuckling,” “chortling,” “trumming,” “twanging,” “diddle”), with their *-ing* participles rhyming four times, contribute a distinct sense of the lyric. Here, in other words, the originary rhythmic gesture unfurls itself, investing sound and sense with lyrical import.

⁵⁶³ Hayman, “Language as/of Gesture in Joyce,” p. 212.

⁵⁶⁴ For an extensive discussion of the “shadow narrator” see section III. 1.

⁵⁶⁵ Hayman, “Language of/as Gesture in Joyce,” p. 216.

Syntactic gesturing is also at play in “Circe,” as Hayman pointed it out, but not only in the paratactical and associative formations of silent thought. The textu(r)al presence of the narratorial voice asserts itself yet again:

BLOOM

(in housejacket of ripplecloth, flannel trousers, heelless slippers, unshaven, his hair rumpled: softly) (U 376: 874–876. [italics in the original – D. V.]

A description of another vision presenting Bloom in relative misery opens by way of a colon onto a sole adverb: “softly.” Such a manner of highlighting the adverb syntactically and thereby exposing a mood of emotional proximity (inherent in the insight hence provided) establishes a strong tonal contrast with the ironically “disturbing” impression of rumpled hair immediately preceding the adverb. Ruptured syntax and the ironic contrasting of impressions pinpoint Bloom’s defencelessness against his own vision while he still maintains softness even in the manner of rumpled hair and in his inherent humaneness of attitude. The hence construed syntactic gesture, then, makes the sense of emotional involvement unavoidable for the reader. That is, syntactic fracturing enacted by a colon evokes the sense of lyricality by nature of the association it creates – one of emotive singularity. The two cited instances from “Circe” demonstrate that despite the “liminality” of the narratorial voice (its speech rendered in the “asides” of brackets), its significance regarding the lyrical prose text(ure) is of crucial importance.

Besides that of the narratorial voice, another mode of “liminality” surfaces in the text(ure) of “Circe” inasmuch as the phantasms and hallucinatory visions developed in the chapter encompass the verbal utterances of inanimate objects and animals. Such manifestations of the fantastic suspend the hitherto developed fictive contexts of reference in terms of verbal explicitness within the chapter, becoming “liminal” phenomena of speech. Their liminality does not arise merely from this facet of discourse, however. The voice of inanimate objects and animals presents an extreme case of lyricality as well, inasmuch as the integration of direct, unmediated speech into a lyric monologue is also possible, although it is the remotest possibility of integration.⁵⁶⁶ Granting that in “Circe” the text(ure) itself is not shaped as a lyric monologue but as the quasi-imitation of dramatic dialogue, the interaction of voices still renders mental states of elusive reference and diffuse contexts, making the separation of voices inadequate from the perspective of interpretation. In other words, the plane of the phantasmagoric devised in the episode gives rise to interrelations of sense which integrate textu(r)al voices into unions

⁵⁶⁶ Lamping, *Das lyrische Gedicht*, p. 91.

of vision. In this way, the diverse voices are combined into a single awareness: that of the text itself. As Culler formulates it,

the more [...] poetry addresses natural or inanimate objects, the more it offers tropes of voice only, voice-events or instances of what I have called voicing, and the more it reveals itself at another level as not spoken, but as writing that through its personification enacts voicing, for the readers to whom it repeatedly presents itself.⁵⁶⁷

Hence do the voices of animals and inanimate objects surface as extreme cases of direct and unmediated speech integrated into visions of mental states displaying lyrical immediacy. Among such speaking inanimate objects and animals we may find the gong, the bells, the cap and the doorhandle, but also the yews, the gulls and the nannygoat, with one of the most striking occurrences being the speech of the fan:

THE FAN

(folding together, rests against her left eardrop) Have you forgotten me?

BLOOM

Nes. Yo.

THE FAN

(folded akimbo against her waist) Is me her was you dreamed before? Was then she him you us since knew?
Am all them and the same now me? (*U 430: 2763–2769. [italics in the original – D. V.]*)

Though the fan belongs to Bella Cohen – the madame of the brothel Stephen, Bloom and Lynch find themselves in –, it acquires a fictional being of its own within the text(ure) of fantasy. Bloom's interaction with the fan is a phantasmagoric dialogue with his own vision, hence does it acquire the features of a lyrical monologue with the integrated direct speech of another. The liminal lyricality of the integrated voice is complemented by the equally lyrical irregularity of its diction. The heaping of pronouns onto each other with an occasional connector, conjunction or modifier, and the haphazard occurrence of one or two verbs within each of the three sentences subvert both the customary order of syntax and the intelligibility of sense relations, highlighting the entangled complexity of personal relations with special emphasis on time. The implicit irony of diction in *Ulysses* can never go unnoticed, just like in the present instance. Still, it is also important to point out that beyond – or parallel to – the sense of irony, there is often the unprovable yet incontestable sense of the lyrical: the defamiliarizing associations of sense relations inwrought into idiosyncratic diction which fashions subtle verbal impressions and images of perception and thought, emotion and awareness. An ultimate, fitting example regarding the irony of discourse that construes a lyrically opaque muster of polyphonic speech may be the following:

⁵⁶⁷ Culler, *Theory of the Lyric*, p. 223.

(*chattering and squabbling*) The gentleman ... ten shillings ... paying for the three ... allow me a moment ... this gentleman pays separate ... who's touching it? ... ow! ... mind who you're pinching ... are you staying the night or a short time?... who did?... you're a liar, excuse me ... the gentleman paid down like a gentleman ... drink ... it's long after eleven. (*U* 454: 3555–3560. [italics in the original – D. V.])

The voices belonging to Bella, Lynch, Bloom and two prostitutes at the brothel are presented as an amalgam of “chattering and squabbling.” The hence conceived textu(r)al phenomenon dismisses every notion of determining either the discoursal or the fictional points of view that shape the fragments of the passage, establishing an indeterminacy of “mood” which suspends narrative reference and enables this manner of articulation to acquire the sense of lyricality. In other words, the textu(r)al amalgam of voices presenting the lyrical suspension of “mood” creates a freely associative pattern of speech that gains verbal significance of its own.

The gentleman
ten shillings
paying for the three
allow me a moment
this gentlemen pays separate
who's touching it?
ow!
mind who you're pinching
are you staying the night or a short time?
who did?
you're a liar, excuse me
the gentleman paid down like a gentleman
drink
it's long after eleven.

The fragments following one another in a random, disconnected fashion urge the reader to contemplate them in and for themselves, without the aid of their immediate discursive contexts. Such verbal isolation becomes a source of irony exposing the relativity of each thought. However, as the isolated fragments are associated in their apparent unrelatedness, the impression of a specific emotional setting builds itself up, rooted in the obscurity of “moods” and developing the lyric of contingency, the poetically creative and defamiliarizing sense of which awards the entire passage its very eminence.

Diverse modes and manifestations of lyricality pervade and entwine the prose of *Ulysses* throughout, often weaving verbal threads of lyrical sensibility into con-text(ure)s where it is the least expected. *Ulysses*, therefore, is not a lyrical prose epic inasmuch as it testifies to lyricality continually throughout its entirety, but by virtue of investing the text(ure) with musters of lyrical prose that are invariably construed as localities of the fabric and build a crucially determining facet of the work's poetic shape. It is not only the music of diction, then – with its rhythmic and sound patterns or verbal schemes – which is invested with the lyrical design of Joyce's work, but also the versatile discursive planes of silent thought constructions, the opaque

formations of narratorial “mood” and voice, besides the intricacies of adopted styles, syntactic defamiliarization and verbal gesturing of various kinds. So far, I have concentrated primarily – though not exclusively⁵⁶⁸ – on the lyrical musters of *Ulysses* from a discursive aspect. In the forthcoming and final section of the dissertation, its textu(r)al space shall be examined in more detail, with a view to its still unelaborated syntagmatic-combinatorial and paradigmatic-associative aspects.

IV. Textures and spaces

1. “Sents” on the horizon

Paratactical and associative arrangements of textu(r)al space lead to the emergence of complex verbal fabrics in *Ulysses* both in the horizontal and vertical directions of the text, as demonstrated already regarding the “Sirens” episode. The complexity of such fabrics lies with the multiplicity of sense relations and the overlapping or intersection of contexts created by way of the intralinear and interlinear manner of verbal ordering. The spatial complexity of the verbal text(ure) is indeed an ancient source of poetic self-manifestation.

The Egyptians worked already by way of correlating the vertical and horizontal directions of writing, with the help of which artistic technique different utterances of sense were conceivable according to the directions of reading, ‘even further strengthening the aura of mystery which is inherent in written works of ancient cultures after all.’⁵⁶⁹

In *Ulysses*, non-sentences, fragmentary and complete sentences tend to organize themselves into spatially devised fabrics both in silent monologues and in singular constructions of paragraphs. By way of creating such spatial orders, the prose text yields the sense of lyricality with respect to the way of its textu(r)ally conceived verbal locations that also fashion relations of sense. To put it differently, the textu(r)al space of *Ulysses* is lyrical in the sense that it also requires an attitude of visual perception on the part of the reader like that regarding the lyric. “The reader approaches a lyric the way an onlooker regards a picture: he sees complex details in juxtaposition and experiences them as a whole.”⁵⁷⁰ This *phanopoeic* dimension of the work presenting “complex details in juxtaposition” requires, however, the disruption of syntactic order, so that the regular constructions of prose may give way to the syntactically irregular

⁵⁶⁸ See section II. 2. 4 on the textual space of the “Sirens” episode.

⁵⁶⁹ “Mit einer Verbindung von horizontaler und vertikaler Schriftführung arbeiteten bereits die Ägypter, wobei die kunstvolle Technik, je nach Leserichtung unterschiedliche Sinnaussagen zu erzeugen, ‘die Aura des Mysteriums, die in den alten Kulturen Schriftwerken ohnehin inhäriert, noch verstärkt.’ ” Jeremy Adler and Ulrich Ernst, *Text als Figur: Visuelle Poesie von der Antike bis zur Moderne* (Weinheim 1987), p. 22, cited in *Handbuch Lyrik*, p. 95.

⁵⁷⁰ Freedman, *The Lyrical Novel*, p. 6.

conciseness of verbal articulation joined by the poignancy of sense, thought and impression. Accordingly, as we have seen throughout the previous sections from diverse aspects, “*Ulysses* [...] frequently fails to conform to [...] syntactic expectations.”⁵⁷¹ The deviation from customary syntax foreshadows syntactic refashioning as well in *Ulysses*,⁵⁷² the fundamental verbal tissues of which are the “sents.” As Fritz Senn elaborates, “sents” are “not full-scale, complete or unruffled sentences, but their rudimentary potential,” also adding that “sent” as a “non-word squints at Latin *sentire* (feel, experience, perceive, think).”⁵⁷³ Non-sentences, fragmentary sentences and irregular sentence paragraphs are all “sents” in this regard, constituting the verbal tissues which play a major role in devising the horizontal and vertical dimensions of textu(r)al space. “Sents,” moreover, being closely related to the Latin *sentire*, also demonstrate the propensity to lyrical self-referentiality inherent in non-sentences and fragmentary sentences, inasmuch as these are aimed at revealing the perceptual and emotive experiences of being, besides giving import to the manifestations of thought, however trivial they may seem to be. “Sents,” creating paragraphs in conjunction with other segments or on their own, also exhibit that the space of the text(ure) in *Ulysses* is an idiosyncratic order of verbal segmentation, which yields the sense of the lyrical without being set in lines of verse. “Often [...] a simple glance at the layout of the page identifies an eccentric episode.”⁵⁷⁴

Although “Lestrygonians” is not one of the mentioned spatially “eccentric episodes,” it displays textu(r)al quirkiness both in the horizontal and the vertical directions. Among the previously mentioned “curious syntactical arrangements” of the chapter may the *unpunctuated* horizontal juxtaposition of “sents” be mentioned, formulating yet another facet of textually fashioned space. The unpunctuated, paratactically arranged series of “sents” create syntactic gestures and evolve a textu(r)al pattern which establishes relations of sense by way of exposing the perceptual dimension of a situation.

With *ha quiet keep quiet* relief his eyes took note *this is the street here middle of the day* of Bob Doran’s bottle shoulders. (*U* 137: 594–595. [italics mine – D. V.])

As Leopold Bloom is heading for the Burton restaurant (which he later leaves without ordering) and slows his pace, an assortment of “sents” make their way into a syntactically complete sentence. By way of such an enmeshment, a random, unpunctuated arrangement of verbal fragments unfold the sense relations of perceptual immediacy in their own textu(r)al space. In other words, the framing sentence “With relief his eyes took note of Bob Doran’s bottle

⁵⁷¹ Attridge, “Literature as Deviation: Syntax, Style and Body in *Ulysses*,” p. 161.

⁵⁷² See section III. 3 on “dislocations.”

⁵⁷³ Senn, “Syntactic Glides,” p. 28.

⁵⁷⁴ Senn, “*Ulysses*: Latent Coherence of Deviating Episodes,” p. 1.

shoulders” is disintegrated by way of the intrusive “sents” “ha quiet keep quiet,” “this is the street here,” “middle of the day” into a jumble of syntactic fragments that signal the changing perceptual states of Bloom and expose the diffuse discursive muster of intertwined narratorial speech and silent thought. The diffusion of the discursive muster ensues primarily by way of the “sents” inserting themselves into the framing sentence without punctuation, establishing temporary indeterminacies of interpretation. Reading may rely only on the verbal space of poetic disintegration, gradually noting the different threads of perception and narratorial presentation. While lines of verse develop the space of the text(ure) in a vertical direction, “sents” conceive discrete units of speech in a horizontal manner. Thus, instead of stanzas or verse paragraphs, the lyrical sense of prose manifests itself in the paratactically patterned spaces of the verbal fabric. The same phenomenon of parataxis is observable in the following passage, similarly from “Lestrygonians”:

His hand looking for the where did I put found in his hip pocket soap lotion have to call tepid paper stuck.
(*U* 150: 1191–1192.)

Although an introductory instance of narratorial discourse is detectable in this sentence, its framing role is gradually usurped by the intrusive “sents.” It is not possible to delineate narratorial discourse beyond the discursive frame of this passage as easily as in the excerpt cited earlier, for it is not only intertwined with Bloom’s silent thoughts but is also eventually fused with them. Even a gap occurs in the continuity of narratorial speech, directly after the framing “sent.” It is, then, unavoidably the paratactically patterned space of the sentence which develops it into a lyrically imbued text(ure). The ensuing segmentation of the sentence into vertically juxtaposed quasi-verse lines helps to demonstrate its paratactical units, in the arrangement of which the lyricality of prose is rooted.

His hands looking for the
where did I put
found in his hip pocket
soap lotion
have to call
tepid paper stuck.

The initial narratorial fragment “His hands looking for the” is interrupted by a silent thought “where did I put” on the part of Bloom, without actually naming the object that is being searched for. Without regard to this narrative gap, the narratorial discourse continues in the subsequent phrase “found in his hip pocket.” However, “soap lotion,” lacking the definite article and the entire discursive context of its “sent,” signals yet another Bloomian silent thought, touching upon the soap he acquired at Sweny’s apothecary and on the lotion which he ordered there for Molly. “Have to call” thereafter bears a silent reference to “soap lotion,” as Bloom reminds himself to return to Sweny’s for Molly’s lotion and to pay both for this article and the soap.

Two such juxtaposed silent thoughts are succeeded by a formulation that is equally concise and descriptive, leaving it undetermined whether it belongs to the narrator's voice, to that of Bloom or to neither (being possibly that of the text itself, like we saw regarding the "Lotuseaters" chapter⁵⁷⁵). Hence, the frame of narratorial speech does not receive completion but is left suspended in the diffuse indeterminacy of discourse. The shifting and the eventual obscure diffusion of voices within the sentence create a pattern which gains sense only in and as the *λόγος* of textu(r)al space. Differently put, only by making sense of the segments of "sents" in their particular textu(r)al placement does the sentence reach its defamiliarizing interpretive potential. The way the excerpt mediates between the narratorial exposition and the Bloomian experience of the scene is ingrained into the lyricality of textu(r)al space. "Carefully crafted in original patterns, language enacts a meaning and presents what it means in a visual form."⁵⁷⁶

Such paratactically patterned spatial arrangements in the horizontal dimension of the text(ure) do not surface only in the terrain of the "initial style" but also in chapters dominated by the "progressive style" such as "Nausicaa."

Mr Bloom inserted his nose. Hm. Into the. Hm. Opening of his waistcoat. Almonds or. No. Lemons it is.
Ah no, that's the soap. (*U* 307: 1042–1043.)

Although "sents" in this passage are end-stopped, involving punctuation marks in the construction of the paratactical spatial pattern, the significance of horizontal juxtaposition bares its mark on the sense relations devised within excerpt. The simple narratorial sentence "Mr Bloom inserted his nose into the opening of his waistcoat" invites interruptions at conspicuous locations of the text(ure), suspending the process of interpretation in a way that intimates humorous relations of sense. The "Hm" segments, mimicking the sound of Mr Bloom sniffing at his waistcoat, may also be taken as suggestive pauses of omission in the narrator's speech. By way of such ambiguity, the presence of the perceptual and interpretive facets inherent in the text and the context of the two-letter instances become duly exposed. In this way, the ambiguity of "Hm" is given rise to by the indeterminacy of positioning inherent within the spatial muster of the excerpt. The narratorial voice and Bloom's voice, description of scene and silent thoughts, narrative discourse and onomatopoeia are enmeshed and patterned in the manner of verbal spatiality, devising a self-referentially lyrical passage. Indeed, "parataxis is especially suited to rendering thoughts and actions from the urgent perspective of a participant in the midst of events."⁵⁷⁷ Even the intrusion of a single "sent" into a narratorial sentence yields

⁵⁷⁵ See section III. 2.

⁵⁷⁶ Gottfried, *The Art of Joyce's Syntax in Ulysses*, pp. 23.

⁵⁷⁷ J. Burt, "Hypotaxis and Parataxis," *The Princeton Encyclopedia of Poetry and Poetics*, p. 650.

a paratactical arrangement which awards significance to the following unpunctuated, horizontal shaping of textu(r)al space.

Mr Bloom smiled O rocks at two windows of the ballastoffice (*U* 126: 114.)

As Bernard Benstock elaborates concerning the passage, “it is no longer possible to ignore the invasion into the narrative: ‘O rocks’ marks the irrepressible recollection in Bloom’s mind of Molly’s expletive, which reappears here to interrupt the narrational movement.”⁵⁷⁸ The invasion being unpunctuated, it is only the textu(r)al arrangement which calls attention to the jolt in voice and “mood” within the sentence, thus, the significance of verbal space comes to the fore once again, unfurling the lyricality of recollection. In coming to the fore, the spatiality of the text invariably defamiliarizes notions of narratorial and narrative continuity, conceiving multifariously contiguous verbal fabrics which reflect the diverse facets of experience involved in existence itself. Like the lyric, the spatial manifestations of lyrical prose are also shaped in a way to reveal the intimations embedded in the essentially experiential terrain of being.

2. Lines of non-verse

It is not only horizontal, paratactical patterns of the spatial text(ure) which employ juxtaposition to devise lyrical fabrics of prose. Vertical arrangements of verbal space also surface in *Ulysses* – as demonstrated before regarding the textu(r)al space of “Sirens” – and show even greater diversity in their modes of manifestation. One calls to mind the facet of *prosimetrum*,⁵⁷⁹ which yields insertions of verse lines or stanzas into the prose text, contributing a distinct sense of lyricality both in relation to the music of the text(ure) and to its space. Examples of these are so numerous and so apparent in their lyricality that further elaboration is not required. Another mode of manifestation, however, also involves lines shorter than those of prose, still, they cannot be considered lines of verse due to the features of their fabrics and the therein anchored relations of sense. Such lines of non-verse also exhibit their spatial significance, for they are equally marked by white space situated on both ends, but are not categorizable as verse, which makes them stand out in their distinctive uncategorizability. This aspect of verbal spatiality may well be illuminated by the following remarks of Marilyn French:

[a]pplyed to a verbal construct, pattern means words and spaces. Just as the space in a line drawing is as significant as the line, or the unpainted portion of a canvas as significant as the paint, in verbal constructs what is omitted – gaps, silences – is as significant as what is included.⁵⁸⁰

⁵⁷⁸ Benstock, “Opaque and Transparent Narrative,” p. 21.

⁵⁷⁹ For a more extensive analysis of *prosimetrum* see section II. 2. 4.

⁵⁸⁰ French, “Silences: Where Joyce’s Language Stops,” p. 48.

A conspicuous textu(r)al instance in “Lestrygonians,” “an advertisement for Kino’s Trousers on the river Liffey,”⁵⁸¹ constitutes a segment of the spatially patterned fabric of non-verse lines juxtaposed in a vertical fashion. As William Martin makes it explicit, “[u]sing the poetic technique of lineation to compare the advertisement to the structure of the poem, each line is perceived as a distinct impression by the mind[.]”⁵⁸² The verbal shape of the advertisement is the following:

*Kino’s
11/-
Trousers (U 126: 90–92.)*

Making themselves conspicuous by virtue of their self-referential arrangement, these non-lines of the text(ure) invade is prose. An ordinary advertisement, thus, becomes a striking tissue of verbal space, employing an order involving interpolation itself (for between Kino’s and Trousers, which make sense together, the price of such trousers intrudes). As Martin further elaborates,

[r]ather than forming a metrical scheme, Bloom perceives each image as a single pulse of sensation; yet, he is able to retain the unity of the overall image as it appears over time. Lacking any grammatical structure, this advertisement exemplifies the fragmentary form of the ‘interior monologue.’⁵⁸³

The segment displays itself indeed as a textu(r)al image, not only to Bloom but also to the reader, presenting a lyrically defamiliarizing spatial construction of words and a correspondingly irregular order of sense relations without employing actual lines of verse. The silent perception-articulation of the advertisement’s written speech and the irregular shape of its textu(r)al space are coalesced into a brief segment of idiosyncratic order which is neither typical of prose nor typical of verse. It is an eminent verbal construction endowed with its uncategorizable manifestation of lyricality. This sense of lyricality stems from the unavoidably associative nature of the sense relations implied in the textu(r)al space carved by the vertically juxtaposed words. Not much is said, and even for what is suggested we have to make a detour, often like in the case of the lyric. Another such advertisement, conceiving an equally unique mode of spatial articulation encompassing non-verse lines surfaces in the “Lotuseaters” chapter:

*What is home without
Plumtree’s Potted Meat?
Incomplete.
With it an abode of bliss. (U 61: 144–147.)*

Although the segment intimates the sense of the poetic by way of dividing its text(ure) into quasi-verse lines, it actually aims at the ironic presentation of a forced impression. Disguising itself as an instance of jocular verse, the advertisement actually becomes ridiculous. The

⁵⁸¹ Martin, *Joyce and the Science of Rhythm*, p. 183.

⁵⁸² Martin, *Joyce and the Science of Rhythm*, p. 183.

⁵⁸³ Martin, *Joyce and the Science of Rhythm*, p. 183.

vertically devised spatial pattern of the text(ure) exposes inescapable contrast with the import of its sense relations, becoming the seam of the lyrical in its very imitation. To put it differently, the significance of the sense of lyricality winding through the text(ure) of *Ulysses* is illuminated in this excerpt owing to the emphasis put on the *unlyrical*: the unlyrical that is devised in accordance with the spatiality of lyric, but without the poeticity of its fabric, lacking the eminent self-referentiality of its relations of sense, and dispossessed of the sensibility of impression. In this way, the spatial fabric of the nonsensical advertisement is awarded the sense of lyricality inasmuch as it reveals what lyricality is in what the particular excerpt is missing.

Besides “Lotuseaters” and “Lestrygonias,” “Scylla and Charybdis” also involves textu(r)al constructions of space which employ vertically juxtaposed lines of non-verse, making the shape of articulation gain sense in itself and pointing to a fundamental lyrical tendency displaying itself in the work’s verbal making. After the dramatic shaping of diction encompassing an exchange between John Eglinton and Buck “Mocker” Mulligan – which, incidentally, also involves the facet of textu(r)al space due to the construction of dramatic quasi-verse lines –, an obscure passage of six non-sentences follows:

Leftherhis
 Secondbest
 Leftherhis
 Bestabed
 Secabest
 Leftabed. (*U* 167: 701–706.)

The opacity of the passage stems from the indeterminacy of the speaking voice, for it may as well be Stephen’s as that of the “shadow narrator,” owing to the lack of any discursive indications regarding the speaker. Such a manner of opacity, as we saw in the previous chapter, allows for the manner of diction involved within the excerpt to be foregrounded, providing verbal scope for the sense of the lyrical to unfold. On the one hand, such a sense of lyricality unfurls itself here within the concisely poetic formulations of telescoped constructions combining the words of Stephen’s crucially important assertion, according to which Anne Hathaway merely inherited Shakespeare’s “secondbest bed” after his death. The arbitrary permutations of the sentence “He left her his secondbest bed” combined into telescoped constructions involve repetitions by nature, not only shaping diction in the manner of a lyrical scheme, but also giving the impression of insistence on the notion involved, making it lyrically suggestive thereby. On the other hand, the segmentation of telescoped constructions into six lines of quasi-verse also endow the passage with a shape of textu(r)al space that underscores the sense of lyricality made manifest in terms of the coordinated words encompassed. Vertical juxtaposition proves, once again, to be a field for the manifestation of lyrical eminence. In

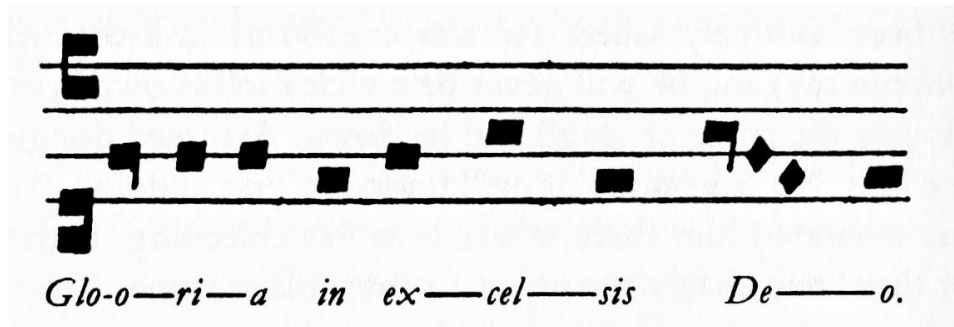
another segment of the “Scylla and Charybdis” episode, the vertical spatiality of the text(ure) is coordinated with the horizontal parataxis of “sents.”

Door closed. Cell. Day.
They list. Three. They.
I you he they.
Come, mess. (*U* 171: 889 892)

The silent “I” of the third non-verse line is marked by the context as the “I” of Stephen Dedalus, which throws light on the choice of words assigned to his voice in this – yet again – unusual arrangement of textu(r)al space. The parataxis of silent “sents” on the horizontal plane of the text(ure) establishes a distinctive mode of verbal space, also delineating a structure of sense relations encompassed by the shape of such an arrangement. The image of the closing door is juxtaposed verbally to an impression of the “cell” of the library where the discussion on Shakespeare is taking place. This is followed by an associative return to the first thought inasmuch as Stephen’s silently mocking farewell to the “quaker librarian” is inserted into the paratactic fabric, “Day” being a “sent” derived from “Good day.” The second “line” of silent thoughts refocusses on those present in the “cell,” stating their posture of listening, their number, and suggesting the notion of the “collective” as set against the individual. This latter notion of comparison is actually suggested by the third “sent” of the second “line” (“They”) in the light of the entire third non-verse line, enumerating the pronouns “I you he they.” The third person plural pronoun (“they”) reverberates with the one in the line above (“They”), while set against the first (“I”), second (“you”) and third person singular (“he”). This possibly indicates that all individuals may be part of a collective while, simultaneously, members of a collective also remain individuals. The three initial lines involving horizontal juxtaposition are further related by their homophonous syllable-endings (/ei/) which underscore the correlation between them set up through vertical juxtaposition. The ultimate, fourth line, as a single “sent,” ends the row and concludes the sequence as an invitation to intellectual challenge. The combination of horizontally arranged “sents” as four vertically juxtaposed non-verse lines exhibits the sense of lyrical prose in its thoroughly inwrought fabric of textu(r)al space, but also in displaying the sensibility of silent thoughts which are inherently of a lyrical cast in their pertinent fusion of thought and emotion.

The blend of written musical tones and *melopoeia* is yet another manifestation in *Ulysses* which employs the possibilities of articulation inherent in the textu(r)al space built by non-verse lines. To be more explicit, the “Scylla and Charybdis” episode entails the score of “‘Glory be to God on high’ (Luke 2:14), the opening phrase of the Angelic Hymn sung and

recited in the celebration of the Mass.”⁵⁸⁴ Although the score, in archaic style, appears in a context of ironic insinuation, its spatial appearance is a graphic representation of song *melos*, or *musical diction* itself:⁵⁸⁵



These are indeed not lines of verse but lines of musical notation, lines with notes, trailed by the words of the hymn with their punctuation corresponding to the isochrony of musical length. This time, then, it is speech which accompanies the music, creating a sense of lyricality by way of ordaining a both spatially and verbally conceived segment of song *melos* into the text(ure) within an ironically sacral context. Verbal *opsis* and verbal *melos* combine in this instance in a way that does not only present a mode of lyricality in *Ulysses*, but also epitomizes it.

3. Captions and patches of prose

As pointed out above,⁵⁸⁶ it is in “Aeolus” that the textu(r)al quirkiness of “epimorphs” first manifests itself. That is to say, a “sharp shift in style [is] announced typographically by the headlines of ‘Aeolus.’”⁵⁸⁷ Headlines of journalese make their way into the text(ure) of narrative discourse, disrupting its patterns of articulation through the appearance of an unaccountable verbal logic. “In ‘Aeolus,’ the reader encounters a kind of double writing – the narration of the story continues, but it is now punctuated with boldfaced phrases that seem to come out of nowhere.”⁵⁸⁸ The narrative unaccountability of the intruding headlines amounts to the indeterminacy of their phenomenal status: to a mode of indeterminacy also detected previously in manifestations of the “shadow narrator’s” voice. In this sense, the discursal point of view or the “voice” presented by the journalistic “epimorph” in “Aeolus” remains unspecified in terms of the fictional point of view or the “mood” of speech. “In ‘Aeolus,’ [...] the borrowing of a language [...] exists independently of any one mind.”⁵⁸⁹ The conspicuous textu(r)al

⁵⁸⁴ Don Gifford with Robert J. Seidman, *Ulysses Annotated*, p. 224.

⁵⁸⁵ The cited score appears between lines 499 and 500, on page 162 of the critical edition of *Ulysses*.

⁵⁸⁶ See section III. 3.

⁵⁸⁷ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 182.

⁵⁸⁸ Karen Lawrence, “‘Aeolus’: Interruption and Inventory,” *The Odyssey of Style in Ulysses* (Princeton, New Jersey: Princeton University Press, 1981), pp. 55.

⁵⁸⁹ Lawrence, “‘Aeolus’: Interruption and Inventory,” p. 65.

appearance of the headlines and their indeterminacy of “mood” allow them to install verbal blanks of space and sense into the fabric. “Wherever there is an abrupt juxtaposition of segments, a blank also emerges, breaking the expected order of the text.”⁵⁹⁰ Inasmuch as they suspend the familiar patterns of discourse by way of vertical juxtaposition, headlines also create gaps for interpretation. In his work entitled *The Implied Reader*, Wolfgang Iser elaborates how textu(r)al blanks fashion the structure of sense in “Aeolus.”⁵⁹¹ The structure-building blanks conceived by the appearance of headlines within the fabric also shape the spatial muster of the chapter in a decisive way, shedding light on the nature of its relations of sense set up from this perspective. “The first structural quality of the blank manifests itself in that it is capable of organizing a field made up of given segments of mutual projections determined by textual perspectives in the light of omitted correlations.”⁵⁹² The omitted correlations between segments of different typographical and discursive orders are inlayed into the spatial arrangement of the fabric, where, being implied, such correlations are also held in suspense. In their visual collision and latent correlation, the segments mutually illuminate one another, building a facet of diction the sense relations of which are anchored in its spatially cohesive gaps. The pattern of vertical juxtaposition introduced in “Aeolus,” thus, involves spatially verbal and verbally spatial gestures, for the paratactical arrangement of dissimilar textu(r)al segments bear both visual and connotative significance. The headlines are “visually, temporally and stylistically discontinuous”⁵⁹³ from the intervening segments of narrative discourse, which means that the marked visuality of the hence shaped verbal fabric is iconic of the potential of sense latent in the blanks of textu(r)al space. Such verbally visual iconicity of sense, as demonstrated previously, bears the imprint of lyrical poignancy inasmuch as it foregrounds the affective and interpretive significance of the textu(r)al construct. Due to the mentioned verbal feature of iconicity, in “Aeolus,” like all through *Ulysses*, gestures testify to their own significance: “[g]estures can have deictic, ruminative, and symbolic uses, among others [...]”⁵⁹⁴. So much so that the interpretive potential of intrusive headlines questions their very discursive status of being headlines:

the capitalised phrases that interrupt the text every few lines [...] have usually been described as ‘headlines,’ added at a later stage of composition to match the description of the newspaper office. But most of them

⁵⁹⁰ Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (London, Henley: Routledge–Kegan–Paul, 1978), p. 195. [I modified the translation – D. V.]

⁵⁹¹ For Iser’s discussion see *The Implied Reader*, pp. 212–214.

⁵⁹² Iser, *The Act of Reading*, p. 197. [I modified the translation – D. V.]

⁵⁹³ Lawrence, “‘Aeolus’: Interruption and Inventory,” p. 60.

⁵⁹⁴ M. J. C. Hodgart, “Aeolus,” *James Joyce’s Ulysses: Critical Essays*, ed. By Clive Hart and David Hayman (Berkeley, etc: University of California Press, 1977), p. 128.

are seen on closer inspection to be unsuitable for headlining: they are rather captions under imaginary illustrations, probably photographs, added by an anonymous sub-editor.⁵⁹⁵

The following segment from “Aeolus” demonstrates how a headline can actually transform itself into a caption by virtue of the unfolding relations of sense inherent within the discursive text(ure) it is followed by. In a regressive manner, the unfurling sense relations tie themselves into the spatial blanks of interpretation conceived by the vertically fashioned juxtaposition of the divergent textu(r)al segments, yielding an illuminating dynamic of interpretation which turns headline into caption and awards significance to the sense of its spatiality.

WILLIAM BRAYDEN, ESQUIRE, OF OAKLANDS,
SANDYMOUNT

Red Murray touched Mr Bloom’s arm with the shears and whispered:
—Brayden.

Mr Bloom turned and saw the liveried porter raise his lettered cap as a stately figure entered between the newsboards of the *Weekly Freeman and National Press* and the *Freeman’s Journal and National Press*. Dullthudding Guinness’s barrels. It passed stately up the staircase, steered by an umbrella, a solemn beardframed face. The broadcloth back ascended each step: back. All his brains are in the nape of his neck, Simon Dedalus says. Welts of flesh behind on him. Fat folds of neck, fat, neck, fat, neck.

—Don’t you think his face is like Our Saviour? Red Murray whispered.

The door of Rutledge’s office whispered: ee: cree. They always build one door opposite another for the wind to. Way in. Way out.

Our Saviour: beardframed oval face: talking in the dusk. Mary, Martha. Steered by an umbrella sword to the footlights: Mario the tenor.

—Or like Mario, Mr Bloom said.

—Yes, Red Murray agreed. But Mario was said to be the picture of Our Saviour.

Jesusmario with rougy cheeks, doublet and spindle legs. Hand on his heart. In *Martha*.

*Co-ome thou lost one,
Co-ome thou dear one! (U 97: 38–60)*

Only subsequently to the intrusion of the headline signalling the name, ironically described status and residence of William Brayden does his “portrait” unfold from the diversified tissue of narratorial speech, actual conversation and Bloom’s silent thoughts. It is the threads of the hence woven fabric that wind back interpretively to the spatial blank. The multifaceted textu(r)al portrait of an unknown figure is thus cast in a way that it relates the spatially isolated and typographically differentiated segments, turning the headline into a caption (of the verbal portrait) and hence bestowing it lyrical import. On first reading, the intrusive segment in capital letters seems an implicitly ironic announcement of feigned neutrality, marking the appearance of a figure unencountered so far within the narrative. At this time, the spatial fashioning of the vertically inserted textu(r)al rupture seems poetically eminent, but not lyrical. Subsequently and gradually, though, the affective feature of sense involved within the the text(ure) makes itself felt and understood in a significant way. William Brayden’s narratorially conceived entrance is, like a portrait, framed at the very beginning between the newsboards of two editorial offices:

⁵⁹⁵ M. J. C. Hodgart, “Aeolus,” p. 129.

Mr Bloom turned and saw the liveried porter raise his lettered cap as a stately figure entered between the newsboards of the *Weekly Freeman and National Press* and the *Freeman's Journal and National Press*.

Such a verbally iconic entrance is complemented by Bloom's silent thought relating back to "[d]ullthudding Guinesses's barrels" (*U* 96: 23) and drawing a parallel implicitly with the "stately figure," William Brayden. The tacit elaboration of the latter's portrait does not reach its conclusion in this way, however. On the contrary, it is from this point onwards that the lyrically conceived impressions of verbal portraiture overtake the musters of articulation. The "Protean" narratorial voice, Bloom's silent thoughts and the speech of the "shadow narrator" are co-ordinated in a polyphonic manner to yield a complex image of nuanced impressions:

It passed statelily up the staircase, steered by an umbrella, a solemn beardframed face. The broadcloth back ascended each step: back. All his brains are in the nape of his neck, Simon Dedalus says. Welts of flesh behind on him. Fat folds of neck, fat, neck, fat, neck.

The narratorial reporting of movement also encompasses the adverb "statelily" and the adjectival construction "solemn beardframed face," exhibiting the lyrical indeterminacy of articulation distinctive of "Protean" narration. The scope of the "Protean" narratorial muster is further extended to the next sentence employing synecdoche ("the broadcloth back ascended") and incorporating the associative potential inherent in syntactic gesturing created by way of a colon. The construction employing punctuation to conceive syntactic gesturing invariably implies – as demonstrated above⁵⁹⁶ – the sense of lyrical segmentation. In addition, Bloom's following silent thought running "[a]ll his brains are in the nape of his neck" highlights and continues by way of consonance a muster of rhymes involved in the foregoing sentence:

The broadcloth back
ascended each step: back.
All his brains are in the nape of his neck [...].

Still after Bloom's added reflection on the corporeal phenomenon of William Brayden – "[w]elts of flesh behind on him" – portrayed previously by the elaborated manners of verbal iconicity (syntactic gesturing, rhyme and consonance), the lyrically verbal scheme is further developed by manifestations of the "shadow narrator's" quirkily poetic instances of articulation: "Fat folds of neck: fat, neck, fat, neck." Although the sentence echoes Bloom's perception of fatness ("welts of flesh"), its formulation is completely foreign to Bloom's mode of diction, suggesting, rather, an indescribable, unfathomable, "shadowy" verbal presence which transforms the individual perception of phenomena, impressions and thoughts into a mould of lyrically ironic and ironically lyrical game of iconicity, associating each step made by Brayden's figure with a feature and a part of his body (fat–neck) respectively. From the combination of the diverse discursive patterns devised by the "Protean" narratorial voice,

⁵⁹⁶ See section III. 2.

Bloom's diction of silent thoughts and the voice of the "shadow narrator," the following verbal scheme of repetition emerges, interspersed throughout the respective segments:

The broadcloth back
ascended each step: back.
All his brains are in the nape of his neck.
Fat folds of neck:
fat, neck, fat, neck.

"Protean" rhyme ("back") is replaced by Bloomian consonance ("neck"), which is, in turn, to be enmeshed and integrated into the scheme of rhyme conceived by the "shadow narrator's" voice ("neck"). At this point, one might ask what these peculiarities of the text(ure) have to do with the spatial significance of the headline-turned-caption. As specified before, the threads of the discursive fabric wind back to the hiatus enacted by the intrusion of the headline-caption presenting William Brayden: the spatial gap thus also becomes an anchor of sense due to which typographical difference is given lyrical import. That is to say, the meandering scheme of verbal repetition in conjunction with syntactic gesturing and polyphonically variative verbal self-referentiality imprint the headline presenting William Brayden with the sense of lyrical poignancy, actually turning the latter into a caption that accompanies the discursive fabric of lyrical portraiture. This is not the only instance of lyrical prose which supports the transformation of headline into caption considering the cited segment. Bloom's fabric of silent thoughts, following a simile suggested by Red Murray, also conceives a dimension of lyrical portraiture adding to the view of William Brayden developed so far in and by the text(ure).

Our Saviour: beardframed oval face: talking in the dusk. Mary, Martha. Steered by an umbrella sword to the footlights: Mario the tenor.

Bloom's silent soliloquy sets up an implicit parallel between the appearance of Christ – imagined within the biblical context of his meeting the sisters Mary and Martha –, William Brayden and Mario, the tenor. The threefold fragmentation of the first sentence enacted by colons presents an instance of horizontal juxtaposition (parataxis) in itself, constructing a spatially devised segment of emotive impressions and defamiliarizing associations related to the latent parallel between Christ and Brayden, further developed in the subsequently juxtaposed images concerning Mario, the tenor.

Our Saviour:
beardframed oval face:
talking in the dusk.
Mary, Martha.
Steered by an umbrella sword
to the footlights:
Mario the tenor.

Such a verbal build-up of perception, thought and impression contribute additional highlights of sense to the intrusive segment introducing William Brayden, giving further contours to the

lyrical significance of the caption thus related to verbal portraiture. Though Red Murray is more focussed on his own parallel between Christ and Brayden than on Bloom's voiced impression of the latter's similarity to Mario, the sense of lyrically devised prose is not obliterated by this. Bloom's silent musings give rise to the concluding lyrical parallel, sealed by the *prosimetrum* of two lines from the opera entitled *Martha*.⁵⁹⁷

Jesusmario with rougy cheeks, doublet and spindle legs. Hand on his heart. In *Martha*.

*Co-ome thou lost one,
Co-ome thou dear one!*

The concise lyrical portrait of "Jesusmario" sketches an imaginative likeness of a (fictionally) well-known tenor singing an emotional score, with which the final stroke of sensibility is awarded to the (con)text(ure). This final stroke also bears associative import regarding the caption which is the heading, so to speak, the title of the entire segment. Just like the scheme of repetition involving rhyme and consonance above, the threads of silent thought also intersperse the fabric of narrative discourse, assembling themselves into the following tentative muster. Such a scheme of lyrical thought evolves out of the reader's perception and interpretation of the related discursive segments:

Our Saviour:
beardframed oval face:
talking in the dusk.
Mary, Martha.
Steered by an umbrella sword
to the footlights:
Mario the tenor.
Jesusmario with rougy cheeks,
doublet and spindle legs.
Hand on his heart.
In *Martha*.
Co-ome thou lost one,
Co-ome thou dear one!

The *prosimetrical* conclusion of the passage is not only the lyrically discursive seal of the entire segment but is also a spatial design, typographically complementary to the caption within the quoted text(ure). Differently put, the initial caption and the concluding operatic lines constitute a typographical frame that delineate the entire verbal space of the segment and enclose the lyrical portrait of William Brayden in the same way as his figure is symbolically enclosed by the newsboards of the *Weekly Freeman and National Press* and the *Freeman's Journal and National Press*.

The dominance of verbal patterns and the foregrounding of thought – typically featuring lyrical verse – is not to suggest that prose narrative does not testify to lyricality in itself. We

⁵⁹⁷ For references to Flotow's opera see section II. 2. 2.

have seen regarding several instances above how *narratorial* shifts and fusions yield lyrical opacity; however, the *narrative* itself is also capable of manifesting lyricality in *Ulysses*, with narration oriented upon the lyrically defamiliarizing verbal construction of gestures. This feature of narrative lyricality is also of particular importance regarding the lyrical spatiality of captions in “Aeolus,” for it is fundamentally the verbal modes of structuring narrative discourse that awards the captions their extended context of sense and thus their potentially lyrical overtones. The following segment of narrative discourse testifies to the mentioned lyricality of the narrative itself, underscoring the typographically outlined lyricality of its caption-title.

LIFE ON THE RAW

—They buy one and fourpenceworth of brawn and four slices of panloaf at the north city diningrooms in Marlborough street from Miss Kate Collins, proprietress. They purchase four and twenty ripe plums from a girl at the foot of Nelson’s pillar to take off the thirst of the brawn. They give two threepenny bits to the gentleman at the turnstile and begin to waddle slowly up the winding staircase, grunting, encouraging each other, afraid of the dark, panting, one asking the other have you the brawn, praising God and the Blessed Virgin, threatening to come down, peeping at the airslits. Glory be to God. They had no idea it was that high.

Their names are Anne Kearns and Florence MacCabe. Anne Kearns has the lumbago for which she rubs on Lourdes water, given her by a lady who got a bottleful from a passionist father. Florence MacCabe takes a crubeen and a bottle of double X for supper every Saturday.

—Antithesis, the professor said nodding twice. Vestal virgins. I can see them. What’s keeping our friend? He turned.

A bevy of scampering newsboys rushed down the steps, scattering in all directions, yelling, their white papers fluttering. Hard after them Myles Crawford appeared on the steps, his hat aureoling his scarlet face, talking with J. J. O’Molloy.

—Come along, the professor cried, waving his arm.

He set off again to walk by Stephen’s side.

—Yes, he said. I see them. (*U* 119–120: 938–961.)

The narrative of the two “Dublin vestals” (*U* 119: 923) Anne Kearns and Florence MacCabe is devised by and presented in Stephen’s voice. Accordingly, the narrative is cast in “a scrupulous style of meanness”⁵⁹⁸ that Joyce proclaimed was the decisive principle in constructing the diction of *Dubliners*. In the cited excerpt from “Aeolus” also, the “meanness” of style pertains to the simplicity and clarity of articulation that exposes individual turns of phrase and specific gestures on the part of the presented figures without exacting analyses or judgemental overtones. Conspicuously, the descriptive sentences of the first paragraph – following the caption – concerning the Dublin vestals lack overt connectors but involve the sentence-initial free repetition of the third person plural personal pronoun ‘they,’ awarding the diction a distinct sense of verbal rhythm (“They buy,” “They purchase,” “They give,” “They had”). Following this scheme of free verbal repetition, it also becomes striking that verbs actually dominate the sentences, devising yet another scheme, this time that of verbally presented gestures. In this way, the dominance of verbs here does not contribute to setting up a plot, but to the build-up of

⁵⁹⁸ James Joyce, *Selected Letters*, ed. by Richard Ellmann (London: Faber & Faber, 1975), p. 83.

the primary relations of sense within the segment, which relations of sense assemble themselves into a poetically complex, clearly stylized image of the two women. The latter feature may be demonstrated by way of taking a closer look at the third sentence of the paragraph:

They give two threepenny bits to the gentleman at the turnstile and
begin to waddle slowly up the winding staircase
grunting,
encouraging each other,
 afraid of the dark,
panting,
 one asking the other have you the brawn,
praising God and the Blessed Virgin,
threatening to come down,
peeping at the airslits.

Most importantly, as mentioned before, the recurrence of verbs makes up another scheme of free repetition within the entire passage, besides that of pronouns. Appearing in the same syntactic position in their present participial form, the repeated verbs of the above segmented sentence imply a potentially double character. The present participles, in their syntactic muster, may also be interpreted as shifting towards the state of becoming adverbs. Differently put, the verbs' potential double character lies in their actually being positioned as verbs – with a direct object or prepositional phrase –, while suggesting the presence of adverbs. The latter tendency is most conspicuous when the verbs are intransitive, for in such cases they clearly reveal their aptitude for being converted into adverbs. Tentatively: “They [...] begin to waddle slowly up the winding staircase [...] grunting(*ly*), panting(*ly*) [...], peeping(*ly*).”⁵⁹⁹ The scheme of free repetition encompassing such (ad)verb(ial)s thus evolves into a scheme of (ad)verb(i)al gesturing, which, in turn, emphasizes, so to speak, magnifies the non-verbal gestures within the narrative, symbolic of the two virgins. Such narrative-discursive gesturing woven into the fabric testifies to the sense of lyricality in prose, creating associations and symbolically emotive impressions by virtue of the same muster. It is this twofold lyricality, the facet of discursive gesturing underscoring the significance of the narrative dimension, which embraces the caption “LIFE ON THE RAW” and uncovers its lyrical potential. Furthermore, the verbal scheme created by the repetition of the present participle also surfaces elsewhere within the quoted segment, creating additional associations with “LIFE ON THE RAW” besides those related to the two Dublin vestals:

A bevy of scampering newsboys rushed down the steps,
scattering in all directions,
yelling,
 their white papers fluttering. Hard after them Myles Crawford appeared on the steps,
 his hat aureoling his scarlet face,
talking with J. J. O'Molloy.

⁵⁹⁹ The row may be even extended by “threatening(*ly*),” the root of which is a transitive verb.

The last excerpt to be examined in detail with regard to the lyrical import of the spatially devised captions in “Aeolus” is striking due to the complementary spatiality of the following text. Differently put, the caption bears a direct allusion to the horizontally conceived parataxis of Bloomian diction.

Want to be sure of his spelling. Proof fever. Martin Cunningham forgot to give us his spellingbee conundrum this morning. It is amusing to view the unpar *one ar* alleled embarra *two ars is it? double ess* ment of a harassed pedlar while gauging *au* the symmetry *with a y* of a peeled pear under a cemetery wall. Silly, isn't it? Cemetery put in of course on account of the symmetry.

Sllt. The nethermost deck of the first machine jogged forward its flyboard with *sllt* the first batch of quirefolded papers. *Sllt.* Almost human the way it *sllt* to call attention. Doing its level best to speak. That door too *sllt* creaking, asking to be shut. Everything speaks in its own way. *Sllt.* (*U* 100: 164–177. [italics mine – D. V.])

It is amusing to view the unparallelled embarrassment of a harassed pedlar while
one ar *two ars is it? double ess*
gauging the symmetry of a peeled pear under a cemetery wall.
au *with a y*

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awarded unusual import. Fragmenting the diction of prose, such “intra-lines” contribute to the creation of an assortment constituted by disconnected verbal chunks that relate only in a “retrospective arrangement,” thus directing the reader’s attention to themselves as verbal phenomena while compelling him/her to decipher their entangled relations of sense. Bloom’s attempt at deciphering the spelling of the sentence he recalls evolves into a meditation, and, in turn, becomes a polyphonic soliloquy on orthography – as the caption portends. Silent soliloquies in *Ulysses*, as elaborated above, are lyrical by nature of their build-up and their complex manner of combining and foregrounding perception, thought, impression and emotion. In this instance, the soliloquy integrates the facet of textu(r)al space into the mould of its verbal surface, determining its complex relations of sense and awarding the segment a mode of lyrical spatiality which extends regressively to the caption “ORTHOGRAPHICAL.” This caption, moreover, also refers forward to another spatial-typographical phenomenon of the text(ure) which aims at presenting the sound and the movement of the printing machines. The four-letter combination “sllt” intrudes upon Bloom’s meditation on printing machines six times, engaging hence with Bloom’s and the narrator’s discourse in a polyphonic play and segmenting Bloomian diction into “intra-lines” of meditation which, similarly to the previous example, yields dissociated fragments of speech and, with it, an own logic of association.

Sllt.

The nethermost deck of the first machine jogged forward its flyboard with

sllt

the first batch of quirefolded papers.

Sllt.

Almost human the way it

sllt

to call attention.

Doing its level best to speak.

That door too

sllt

creaking, asking to be shut.

Everything speaks in its own way.

Sllt.

Textu(r)al arrangement in this passage is also an organizing principle which highlights and defamiliarizes the diction of Bloom’s soliloquy, giving it a spatially lyrical framework.

Besides in “Aeolus,” the order of vertical juxtaposition is also observable in the tenth chapter of *Ulysses* entitled “The Wandering Rocks.” The section is constructed as “a series of interlocking prose vignettes,”⁶⁰⁰ or, differently put, as assorted “chunks of irregularly shaped prose”⁶⁰¹ into which chunks of textu(r)al interpolations are inserted in order to indicate the

⁶⁰⁰ Hayman, *Ulysses: The Mechanics of Meaning*, p. 97.

⁶⁰¹ Hayman, *Ulysses: The Mechanics of Meaning*, p. 82.

fictional simultaneity of various situations. The hence evolved spatial order yields yet another mode of associative symbolism, giving lyrical overtones to the visually devised fabric. The eleventh section of the text(ure) within the episode known as “The Wandering Rocks” involves, among others, the following instance of vertical juxtaposition.

The lacquey lifted his handbell and shook it:
 —Barang!
Bang of the lastlap bell spurred the halfmile wheelmen to their sprint. J. A. Jackson, W. E. Wylie, A. Munro and H. T. Gahan, their stretched necks wagging, negotiated the curve by the College library.
 Mr Dedalus, tugging a long mustache, came round from Williams’s row. He halted near his daughter.
 —It’s time for you, she said. (*U* 195: 649–656. [italics mine – D. V.])

The paragraph presenting the race of cyclists interrupts a scene of auction, where the Dedalus family’s belongings fall victim to the financial negligence of Simon Dedalus. Simon’s encounter with one of his daughters, Dilly, at the auctionroom – besides the family’s economic situation as such – is well epitomized by the ringing of the lacquey’s bell: “Barang!” As Dilly articulates it to her father, it is time (“Barang!”) for him to bear responsibility for his family and provide them financial aid. Between the sounding of the lacquey’s bell and Dilly’s calling upon his father (“It’s time for you!”) does the textu(r)al interpolation find its place, thematically unrelated to the narrative preceding and following it. An associative relation of sense, however, is common to both the interpolation and the narratively unrelated prose vignette, for the last lap of the race is signalled to the cyclists also by the sound of a bell: “Bang of the lastlap bell spurred the halfmile wheelmen to their sprint.” It is the ringing of bells, then, which correlates the two different narrative threads in a symbolic way, awarding creative significance to the sense and implications of the spatially ordered text(ure) by way of which this symbolic association becomes poignant. Set up between two dissimilar situations, the mentioned association yields a defamiliarizing sense of relatedness, charged with the emotive involvement in the individual plight. In this way, the symbolic correlation endows the narrative with lyrical import, rooted in the chapter’s idiosyncratic manifestation of textu(r)al space.

Such a manner of juxtaposing paragraphs vertically may even involve implications regarding fictional space itself, by virtue of which implications double-faceted spatiality is conceived in terms of lyrical symbolism:

In the still faint light he moved about, tapping with his lath the piled seedbags and points of vantage on the floor.
From a long face a beard and gaze hung on a chessboard.
 —I’m deeply obliged, Mr Lambert, the clergyman said. I won’t trespass on your valuable time (*U* 190: 423–427. [italics mine – D. V.])

The eighth vignette of the tenth chapter presents Ned Lambert in the company of J. J. O’Molloy and the reverend Hugh C. Love. Conversing about history in the historic chapter house of St.

Mary's Abbey,⁶⁰² Ned Lambert searches for appropriate points of vantage for the reverend to take photographs from in order to aid his research in history. Such a measuring of space on the part of Ned Lambert receives a symbolic parallel by way of the single-sentence paragraph interrupting the narrative directly: "From a long face a beard and gaze hung on a chessboard." The intrusive segment refers forward to its origin in the sixteenth vignette of "The Wandering Rocks," where Buck Mulligan and Haines spot John Howard Parnell at The Dublin Bakery Company's tearoom:

As they trod across the thick carpet Buck Mulligan whispered behind his Panama to Haines:
—Parnell's brother. There in the corner.

They chose a small table near the window, opposite a longfaced man whose beard and gaze hung intently down on a chessboard.

—Is that he? Haines asked, twisting round in his seat.

—Yes, Mulligan said. That's John Howard, his brother, our city marshal.

John Howard Parnell translated a white bishop quietly and his grey claw went up again to his forehead whereat it rested. An instant after, under its screen, his eyes looked quickly, ghostbright, at his foe and fell once more upon a working corner. (*U* 204: 1043–1053.)

Such forward reference from the eighth section to the sixteenth also presents a spatial facet of the text(ure), compelling the reader to recognize the interrelated patchworks of the fabric woven by the eighteen vignettes of the tenth chapter. Most notably, however, the rapt attention with which John Howard Parnell contemplates the chequered space of the chessboard exhibits a striking parallel with Ned Lambert searching for proper vantage points in the chapter house. The fictional spaces of the floor in St. Mary's Abbey and the chessboard in front of Charles Parnell's brother are paralleled by the textu(r)al space conceived in the manner of vertical juxtaposition within the eighth vignette. The space of the text becomes symbolic of Dublin's fictional spaces, for these unrelated locations are associated and paralleled within the spatiality of the juxtaposed paragraphs they are presented by. While visual or concrete poetry creates a visual shape out of the poem's words, textu(r)al space in the "The Wandering Rocks" episode conceives symbolic verbal space by way of juxtaposition to expose the fictional spaces of the narrative. Indeed, *Ulysses* does not only *testify* to lyricality in terms of textu(r)al space here, but actually *fashions* an own mode of lyricality in its spatial symbolism of a double-faceted nature. Inasmuch as it segments verbal space, it creates a symbolic association between two fictional instances of space, yielding lyrical poignancy of a sort thereby which is inherent in the articulation of prose.

The vertical juxtaposition of such prose patches in "The Wandering Rocks" is not invariably based on obvious associations, however. Obscurely implicit associations are also intimated, yielding lyrical indeterminacy not of "mood," as in the case of narratorial patterns of

⁶⁰² Gifford with Seidman, *Ulysses Annotated*, p. 268.

diction, but of the correlations of sense rooted in the diction of textu(r)al space. The fifth vignette of the chapter casts a scene displaying Blazes Boylan as he is having a basket of presents assorted for Molly at Thornton's.

He turned suddenly from a chip of strawberries, drew a gold watch from his fob and held it at its chain's length.

—Can you send them by tram? Now?

A darkbacked figure under Merchants' arch scanned books on the hawker's cart.

—Certainly, sir. Is it in the city? (*U 187: 312–317 [italics mine – D. V.]*)

The attentive reader may trace back the appearance of the “darkbacked figure” to the “Scylla and Charybdis” chapter, where “a patient silhouette” (*U 165: 597*) first waits for Mr Lyster and, as “a bowing dark figure” (*U 165: 602–603*), follows him shortly afterwards, being shown the way. As it is apparent there that the “bowing dark figure” is Leopold Bloom, it is just as surmisable here that the “darkbacked figure” is none other. Amidst the preparation of Boylan for his encounter with Molly, then, an intrusive textu(r)al segment surfaces, giving a glimpse of Bloom while he is scanning books on the bookcart. For the certainty of this knowledge, the text(ure) refers the reader forward to the tenth section, dedicated entirely to Bloom's overtures at selecting a properly seductive reading for his wife. Sadly and ironically, in the fifth vignette of the chapter the cited interruptive segment hints (with the aid of forward reference) that Bloom, just like Boylan, is also making pains to impress Molly. While the latter man offers her a basket of presents and, subsequently, himself also, the former aims at suggesting his own affection by renting her of a book of pornography. Such a contrastive parallel between the figures of Bloom and Boylan is implied in the iconicity of spatial juxtaposition, which bears the outlines of sense inherent in Boylan's active and effective approach of seduction as opposed to Bloom's contemplatively emotive mood of affection. The lyrical segmentation of verbal space enacts the poignancy of insight into the emotional climate of adultery that the hence established relations of sense yield. The demonstrated manner of the vertical juxtaposition of paragraphs in “The Wandering Rocks” episode displays the cross-referentially associative potential inherent in the spatial structuring of the text. The ensuing verbal iconicity, as a mode of verbal gesturing, is akin to the manifestations of iconicity in the lyric inasmuch as it correlates dissociated segments in a terse and spatially conspicuous mode, evoking similarity and difference in a verbally refined and emotionally imbued arrangement of words in prose.

4. Embedded lyricality

Textu(r)al arrangements of vertical juxtaposition are not absent from such chapters of *Ulysses* either that are dominated by the epical voice. Although in “Cyclops” and “Oxen of the Sun” the lyricality of prose is relegated into the background in favour of the epic dimensions of speech,

the vertical ordering of paragraphs does receive emphasis from a textu(r)al aspect, also allowing for the sense of lyricality to surface at a number of locations.

In the twelfth chapter entitled “Cyclops,” two determining voices weave the fabric, “the thersitical voice of the pub-crawling speaker and the bombastic style that Joyce referred to as the voice of the epic.”⁶⁰³ The thersitical voice of the “I-narrator” is also epical, however, for it encompasses a thematically extended narrative besides the recounting of actions and events, but also mediates the speech of others’. Such mediation actually ensues in the manner of verbal fusion, as the “I-narrator” merges the voice of others into his own, screening alternative discursal perspectives from the reader entirely. The callous theristical voice takes over the scene of narration. “[W]e are not alternately ‘let in on’ the action and pushed back from it, we are held uniformly at a distance.”⁶⁰⁴ Differently put, the narrator in the “Cyclops” episode “can choose to report the dialogue indirectly rather than verbatim – he can place the screen between the reader and characters.”⁶⁰⁵ As opposed to the “Protean” narratorial voice and the voice of the “shadow narrator,” the myopic “I-narrator” has nothing lyrical about its manner of articulation and the correlations of sense it is capable of establishing – quite on the contrary. Still, its discursive features award it a narratorial role that makes its poetically (though not lyrically) eminent articulation into a structure-building principle of the chapter, besides assigning it an intermediary function. That is, the “I-narrator’s” “monologue mediates between the stream of consciousness and its absence, between the narrator of the earlier chapters and the force behind the innovation in the later ones.”⁶⁰⁶ We saw how lyrical indeterminacy is created by the “epimorphic” narration in “Nausicaa” and by the bracketed narratorial asides in “Circe.” These bracketed asides in “Circe” are anticipated in “Cyclops” by a crucial segment of the chapter, that of – as Hayman terms it – “gonorrheal micturition,” which has its import concerning textu(r)al space also.

Goodbye Ireland I’m going to Gort. So I just went round the back of the yard to pumpship and begob (hundred shillings to five) while I was letting off my (*Throwaway* twenty to) letting off my load gob says I to myself I knew he was uneasy in his (two pints off of Joe and one in Slattery’s off) in his mind to get off the mark to (hundred shillings is five quid) and when they were in the (dark horse) pisser Burke was telling me card party and letting on the child was sick (gob, must have done about a gallon) flabbyarse of a wife speaking down the tube *she’s better* or *she’s* (ow!) all a plan so he could vamoose with the pool if he won or (Jesus, full up I was) trading without a licence (ow!) Ireland my nation says he (hoik! phthook!) never

⁶⁰³ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 213. As Riquelme adds in his note to the remark, in *Ulysses on the Liffey* Richard Ellmann links the unnamed “I-narrator” with “Thersites, the meanest spirited man in the Greek host at Troy.” Ellmann quoted by Riquelme on page 260, Note 53.

⁶⁰⁴ Goldman, *The Joyce Paradox*, p. 94.

⁶⁰⁵ Karen Lawrence, “‘Cyclops,’ ‘Nausicaa,’ and ‘Oxen of the Sun’: Borrowed Styles,” *The Odyssey of Style in Ulysses* (Princeton, New Jersey: Princeton University Press, 1981), p. 118.

⁶⁰⁶ David Hayman, “Cyclops,” *James Joyce’s Ulysses: Critical Essays*, ed. by Clive Hart and David Hayman (Berkeley, etc: University of California Press, 1977), p. 261.

be up to those bloody (there's the last of it) Jerusalem (ah!) cuckoos. (*U* 275: 1561–1572 [italics in the original – D. V.].)

Regarding the spatial fabric of “Sirens,” we saw how the manner of horizontal juxtaposition involving bracketing enmesh voices and threads of sense, yielding an assortment of prose fragments that engage in a lyrical dynamic of perception and interpretation, impression and speech, thought and emotion.⁶⁰⁷ In the passage quoted above, the potential of lyricality resides only within the shape of spatial articulation, but not in its relations of sense. Nevertheless, the spatial shape of the excerpt does bear implications of particular significance.

The famous gonorrheal micturition [...] is ambiguously connected to the action of the I-narrative. Virtually a microcosm for the entire chapter, it imitates both the development of the action and the fragmentation achieved by the asides. But its exact status is puzzling unless we realize that we are witnessing two parallel activities artfully mingled [...]. The key to this is the parenthetical asides. [...] The reader has been drawn gradually into the context of the moment [...].”⁶⁰⁸

The parenthetical asides demonstrated in this excerpt of “gonorrheal micturition” are textu(r)ally local and horizontal versions of the “asides” of “epical epimorphs” construed throughout the “Cyclops” chapter in a vertically intrusive fashion, complementing in this way the idiosyncratic narration of the myopic “I.” The “epimorphic asides” build self-contained paragraphs of stylistic meanderings which may be related in their theme to the vertically juxtaposed narration of the “I” witness, but not necessarily. “At times the voices narrate apparently unrelated or tenuously related events. At times one picks up the narrative where the other has left off.”⁶⁰⁹ The narratorial voice of the asides, though apparently determined by diverse discursive styles, is indeterminate in its “mood,” or fictional point of view. This leads to the mode of indeterminacy that features the verbal manifestations of the “shadow narrator”:

[t]he asides belong to a nocturnal decorum generated by a single impulse if not a single persona, a resourceful clown of many masks, a figure apparently poles apart from the self-effacing narrator. This figure may be thought as an arranger, a nameless and whimsical-seeming [...] presence [...].⁶¹⁰

Hayman relates the epical voice of style surfacing in the “Cyclops” episode explicitly to the quirky narratorial voice I previously termed the “shadow narrator,” which bears upon the manner sense relations within the “epimorphic” paragraphs are constructed, and also upon the verbal disposition in line with which they are presented. In the following passage, the indeterminacy inherent in the “shadow narrator’s” voice allows for the unfolding of a stylistic parody that retains a scheme featuring the lyricality of diction.

—Love, says Bloom. I mean the opposite of hatred. I must go now, says he to John Wyse. Just round to the court a moment to see if Martin is there. If he comes just say I’ll be back in a second. Just a moment.

Who’s hindering you? And off he pops like greased lightning.

—A new apostle to the gentiles, says the citizen. Universal love.

⁶⁰⁷ See section II. 4.

⁶⁰⁸ Hayman, “Cyclops,” p. 264.

⁶⁰⁹ Riquelme, *Teller and Tale in Joyce’s Fiction*, p. 213.

⁶¹⁰ Hayman, “Cyclops,” p. 265.

—Well, says John Wyse. Isn't that what we're told. Love your neighbour.

—That chap? says the citizen. Beggar my neighbour is his motto. Love, moya! He's a nice pattern of a Romeo and Juliet.

Love loves to love love. Nurse loves the new chemist. Constable 14A loves Mary Kelly. Gerty MacDowell loves the boy that has the bicycle. M. B. loves a fair gentleman. Li Chi Han lovey up kissy Cha Pu Chow. Jumbo, the elephant, loves Alice, the elephant. Old Mr Verschoyle with the ear trumpet loves old Mrs Verschoyle with the turned-in eye. The man in the brown macintosh loves a lady who is dead. His Majesty the King loves Her Majesty the Queen. Mrs Norman W. Tupper loves officer Taylor. You love a certain person. And this person loves that other person because everybody loves somebody but God loves everybody. (*U* 273: 1485–1501 [highlights mine – D. V.])

The stylistic interpolation on love employs the muster of graffiti,⁶¹¹ ridiculing love on the one hand, but also yielding the insight that love is individual – it is for the individual – and is also arbitrary, which makes it akin to beauty. The intrusive segment adopts a scheme of free repetition within its “epimorphic” text(ure), determining thus its own verbal rhythm. The verb “loves” is repeated fourteen times, assigned a direct subject and a direct object consistently. This creates the impression of an absurdly extended repetitive pattern, giving rise to parody, but, by virtue of the multifarious nuances involved in the selection and the wording of direct subjects and direct objects, a sense of sympathy also manifests itself, retaining a facet of the lyricality featuring the hitherto encountered Odyssean prose. Such lyricality is also manifested in the interruptive segment's cast of prose that “is engaged [...] in the process of not telling, the prose of antinarration [...]”⁶¹² Love is not circumscribed conceptually but is rendered in a scheme of free repetition which exposes love's relativity and emotional idiosyncrasy, thus offering a lyrical muster of sense, thought and emotion embedded into apparent parody. In addition, as mentioned above, the presence of the “shadow narrator's” voice reveals itself in the intrusive segments throughout the chapter by verbal manifestations of increasing obscurity. Differently put, in “Cyclops” the voice of the “shadow narrator,” awarding the indeterminacy of fictional point of view to the interpolated “epimorphic” passages, “comes into his own, obliging us to equate his presence with the diminution of lucidity [...]”⁶¹³ Such narratorial obscurity contributes to the impression of lyrical opacity determining the “mood” of the various passages rendered in the adopted styles of prose.

The juxtaposed segments cited above, determined by the voice of the “Cyclopian” narrator and by the “epimorphic” narratorial voice, respectively, are associated by virtue of the very theme of love. As Bloom asserts that love is “the opposite of hatred” and is mocked by the Citizen of nationalistic sentiments, so does the scheme of free repetition, involving the verb “love(s),” surface in the intrusive segment. Such a verbal association establishes a fundamental

⁶¹¹ See Hayman's catalogue of the asides at the end of his above quoted essay entitled “Cyclops” on page 274–275.

⁶¹² Hayman, “Cyclops,” p. 270.

⁶¹³ Hayman, “Cyclops,” p. 267.

relation of sense which not only determines a major thread of interpretation interweaving the two paragraphs, but also draws attention the spatial appearance of the two divergent, but correlated passages. The dialogue presented as taking place in the pub is set off markedly in its typographical features from the following “epimorphic” passage of graffiti style: the former is punctuated by speech-opening dashes, while the latter is a dense paragraph of simple sentences. “Each aside is locked in its own particular mode of mockery, with its own consistency and predictability; each is a closed structure, a statement, or simply a self-contained rhetorical unit.”⁶¹⁴ Typographical difference, hence, actually signals the dissimilarity of diction, inasmuch as the two spatially related discourses are cast in different modes and different orders of discourse. Such associative dissimilarity, embedded into the spatial juxtaposition of two distinct paragraphs, creates, in turn, a verbal gesture. “[W]e may point first to the gestural component of the ‘Cyclops’ chapter with its play of shifting-conflicting scenes and voices [...]”⁶¹⁵ This “gestural component” is described by Hayman as “the pantomime format”: “it is also a form appropriate to the dual temporality of ‘Cyclops’ [...]; for it dislocates conventional perception and imposes a logic of calculated incoherence, a secret order roughly analogous to that of dreams [...]”⁶¹⁶ Regarding the facet of vertical juxtaposition in “Cyclops,” therefore, the verbal gesture resides in the collision of conflicting voices bound by the specificities of association, be it parallel, contrast or further types of correlation. The lyricality of the verbal gesture in “Cyclops” invariably lies in its aptly contrived relationality, and in its thereby featured verbal iconicity of sense relations. The verbal gesture entailing the textu(r)al juxtaposition of dissimilar voices awards significance to the verbal space of the diverging, self-contained segments of discourse specified above, permeating these, unspecifiably, with the lurking sense of lyricality.

Similarly to the “epimorphic” intrusions in “Cyclops,” the fourteenth chapter entitled “Oxen of the Sun” also employs stylistic adoptions, though on somewhat different textu(r)al terms than the former episode.

‘Oxen of the Sun’ contains no alternation of parodies with returns to earlier narrative modes, but rather a number of parodies, like ‘Cyclops,’ here presented continuously and on a chronological plan, from pseudo-Anglo-Saxon through a large number of Romantic prose-writers to a kind of pidgin-English.⁶¹⁷

The spatial text(ure) of “Oxen of the Sun,” therefore, is fashioned exclusively as the vertical juxtaposition of “freely mannered pastiches.”⁶¹⁸ “Freely mannered” these pastiches may be

⁶¹⁴ Hayman, “Cyclops,” p. 269.

⁶¹⁵ Hayman, “Language as/of Gesture in Joyce,” p. 215.

⁶¹⁶ Hayman, “Cyclops,” p. 272.

⁶¹⁷ Goldman, *The Joyce Paradox*, p. 95.

⁶¹⁸ Hayman, “Cyclops,” p. 270.

though, they adhere to the stylistic features of the particular adopted discourses more closely than the intrusive segments in “Cyclops” do. As Hayman points out, the “epimorphic” intrusions in “Cyclops” may be grouped “all conveniently under a handful of categories that are both subliterate and non-personal, as opposed to the highly literary, wittily cultivated and individualized voices in ‘Oxen of the Sun.’”⁶¹⁹ In “Oxen of the Sun” the spatiality of the text(ure) evolves through the vertical juxtaposition of paragraphs, encompassing the mentioned diverse manners of literary pastiche. In this way, like the interpolated stylistic “asides” in “Cyclops,” the various paragraphs in “Oxen of the Sun” also become self-enclosed spatial units, similarly to lines or stanzas of verse. The hence conceived spatiality of vertical juxtaposition employs, then, a principle of visual segmentation (i.e. self-enclosed units) that fundamentally features the lyrical mode. This fundamentally lyrical mode of spatial structuring receives extension in “Oxen of the Sun” through lengthened segments of prose: here, instead of verse lines, paragraphs constitute self-enclosed textu(r)al units. Furthermore, though the prose passages divided into paragraphs adopt an individualized, direct narratorial discourse, the lyrical immediacy and conciseness of speech also appears sporadically throughout the chapter, demonstrating the lurking sense of lyricality beyond the undulating richness of prose periods. One of the “epimorphic” paragraphs of the chapter is fashioned in the literary style reminiscent of Horace Walpole’s Gothic novel, the *Castle of Otranto*, but also bears reference to another novel entitled *The House by the Churchyard*, written by Joseph Sheridan Le Fanu.⁶²⁰ It is the feigned fictional perspective of Buck Mulligan’s English friend, Haines, from which the voice of the Gothic novel is made to speak in the first person singular, commencing from the seventh sentence of the specified passage. Such a unique combination of a feigned individual “mood” and an explicitly stylized, distancing voice creates a screen of speech which, nevertheless, yields a mock-lyrical monologue. The tone of mockery involved is not unlike the one frequently adopted by the voice of Mulligan.

I anticipated some such reception,
for which, it seems, history is to blame.
Yes, it is true.
I am the murderer of Samuel Childs.
And how I am punished!
The inferno has no terrors for me.
This is the appearance is on me.
Tare and ages, what way would I be resting at all,
and I tramping Dublin this while back with my share of songs
and himself after me the like of a soult or a bullawurru?
My hell, and Ireland’s, is in this life.
It is what I tried to obliterate my crime.

he began with an eldritch laugh,

he muttered thickly,

⁶¹⁹ Hayman, “Cyclops,” p. 267.

⁶²⁰ Gifford with Seidman, *Ulysses Annotated*, p. 431.

Distractions, rookshooting,
the Erse language
laudanum
camping out.
In vain!

(*he recited some*),
(*he raised the phial to his lips*),

His spectre stalks me.
Dope is my only hope
Ah! Destruction!
The black panther! (*U 336–337: 1016–1025.*)

Apart from four instances of narratorial commentary or intrusion, the entire cited passage is cast as a parodical confession made by Haines on account of the famous Childs murder case. References are made to Haines himself – to his actions, interests and assertions (“the black panther,” “my share of songs,” “history is to blame”) – and to a literal translation of a Gaelic phrase (“This is the appearance is on me”), but scraps of Gaelic (“soulth,” “bullawurrus”) and an Anglo-Irish euphemism (“Tare and ages”) also surface in the segment, besides further discursive threads serving to weave the literary pastiche. The diversity of references and verbal adoptions detached from their original contexts yields the oscillation of discorsal perspectives, from which the indeterminacy of the fictional perspective (“mood”) ensues, but which indeterminacy, in turn, is provided a referential framework by the monologic verbal shape. In other words, the feigned fictional perspective of Haines is gradually dissolved into an indeterminate oscillation of points of view, which is nevertheless held at bay by his speech being cast in the first person singular. Developed from different interpretive directions, narrative indeterminacy and the parodically confessional facet of the cited text(ure) amount to a muster of diction which lays emphasis on the obscure associations conceived in terms of the single voice. In this way, the monologic voice of the excerpt develops with the diverse discorsal associations woven into the fabric. “[W]hile texts do not absolutely lack speakers, they do not simply have them either; they invent them instead as they go.”⁶²¹ Insofar as the obscurity of “mood” and the singularity of the single voice present determining features of the verbal muster, a sense of lyricality is perceptible as concealed by the dominant tone of parody that shapes the passage. The same is true of the concluding sentences within the same prose pastiche quoted from “Oxen of the Sun.” After Haines verbally leaves the scene, a series of sentences commence, which develop a variegated scheme of free repetition.

Tears gushed from the eyes of the dissipated host.
The seer raised his hand to heaven, murmuring:
The vendetta of Mananaun!
The sage repeated: *Lex talionis*.
The sentimentalist is he who would enjoy without incurring the immense debtorship for a thing done.

Malachias, overcome by emotion, ceased.

⁶²¹ Herbert F. Tucker, “Dramatic Monologue and the Overhearing of Lyric,” p. 243.

The mystery was unveiled.
Haines was the third brother.
His real name was Childs.
The black panther was himself the ghost of his own father.

He drank drugs to obliterate.
For this relief much thanks.
The lonely house by the graveyard is uninhabited.
No soul will live there.
The spider pitches her web in the solitude.
The nocturnal rat peers from his hole.
A curse is on it.
It is haunted.
Murderer's ground. (*U 337: 1028–1037. [italics in the original, the highlights are mine – D. V.]*)

The prose excerpt may be segmented into lines of sentences in the way demonstrated. The two times five sentences and a further section of nine sentences exhibit diverging principles of organization, which, nevertheless, invariably point to textu(r)al features of lyricality. The first segment of five sentences implies thematic references to lyric in itself. The “dissipated host” is an ironic allusion to George Moore, the distinguished poet of Irish songs (among other works), while the “seer” murmuring the “vendetta of Mananaun” serves to imply a verbal impersonation of George William Russell, or AE, the Irish mystic poet, “reciting a chant from his play.”⁶²² An additional thematic suggestion of *melopoeia* is also woven into the text(ure) with the mention of the “sage” – referring to John Eglinton of “Scylla and Charybdis” – who is portrayed repeating “*Lex talionis*” or “the Mosaic code” (*U 115: 756*) like a charm. All these relations of sense are incorporated into a verbal scheme that involves the four-time repetition of the sentence-initial determiner “the.” Such a verbal scheme of repetition displays resemblance to mechanical repetition and thus suggests ludicrous monotony. However, in such mocking schematization, as an exaggerated rendering of lyrical schemes, the sense of lyricality is also unavoidable – not only through thematic reference. Exaggeration always awards significance to that which it exaggerates. The acknowledgement of the chant’s and the charm’s significance lurks in their obvious ridicule. The seams of lyricality give a sense of what its surface manifestations are like.

The second group of five sentences are related in a scheme of free verbal repetition employing the past tense copula (“was”) four times. The duple sense of parody and lyricality is further extended to this segment, weaving together the narrative threads involving Buck Mulligan (“Malachias”), Haines, the Childs murder case and Stephen’s theory on Shakespeare (“the ghost of his own father”), while maintaining the unspecifiability of the fictional point of view that surfaces in the diction adopted from Gothic novels. That is, an underlying sense of

⁶²² For the mentioned allusions see Gifford with Seidman, *Ulysses Annotated*, p. 431–432.

lyricality hidden in the parodistically repetitive verbal scheme is suggested by the mentioned unspecifiability, a potential mark of the “shadow narrator,” making the reader focus on the entangled associations and their pungently marked diction instead of determining the fictional perspective of speech. The ultimate group of nine sentences exhibits the same principle, with overtones of lyricality manifesting themselves more directly than its underlying sense detected previously. Here, it is not a verbal scheme which associates the individual sentences, but – after an intrusion of Bloomian thought from “Nausicaa”⁶²³ – a stylistic muster of brief sentences suggesting striking impressions that also characteristically feature lyrical poetry. The parodistic strain of the segment is maintained by way of the exaggerated verbal contours of Gothic novels, but the images contrived also present an inscrutable sense of phenomenal delicacy which is capable of evoking a sense of lyricality. The discursual point of view oscillates between parody and lyricality, instilling the poetic tension of prose. The significance of such verbal patterns from the aspect of textu(r)al space lies in the vertical juxtaposition of “epimorphic” paragraphs being complemented by their horizontally/paratactically fashioned sentence-aggregates, which may be interpreted in terms of non-verse lines, as demonstrated. As opposed to the conception that “Oxen of the Sun” is composed solely as the free flow of stylistic meanderings adopted from representatives of literary history, horizontal and vertical spatiality are equally traceable in the chapter, with an accompanying, understated awareness of the lyrical monologue, lyrical indeterminacy and lyrical sensibility.

“In ‘Ithaca,’ lyrical passages of the type parodied in other chapters of *Ulysses* are left to stand without becoming parodic.”⁶²⁴ The reader may wonder how this may be possible considering that “Ithaca” is the most impersonally cast chapter of the entire work. “Instead of the suspense of a linear plot, it advances direct questions and answers; instead of the human voice of the narrative persona, it offers a catalogue.”⁶²⁵ To such an anti-lyrical scheme of diction, the discursive scope of the chapter offers the “antiliterary mask of science.”⁶²⁶ Although the speech of “mathematical catechism”⁶²⁷ provides the fundamental muster of articulation in “Ithaca,” the multifariousness of discursive turns in *Ulysses* gives rise to variations of speech even in such chapters which follow through a predetermined principle of verbal style. As A. Walton Litz points out, Joyce’s artistic talent was capable of combining the diffusiveness of

⁶²³ “For this relief much thanks.” (*U* 305: 239–240.)

⁶²⁴ Karen Lawrence, “‘Ithaca’: The Order of Things,” *The Odyssey of Style in Ulysses* (Princeton, New Jersey: Princeton University Press, 1981), p. 185.

⁶²⁵ Lawrence, “‘Ithaca’: The Order of Things,” p. 181.

⁶²⁶ Lawrence, “‘Ithaca’: The Order of Things,” p. 180.

⁶²⁷ A. Walton Litz, “Ithaca,” *James Joyce’s Ulysses: Critical Essays*, ed. by Clive Hart and David Hayman (Berkeley, etc: University of California Press, 1977), p. 392.

sensibility and the sharpness of detail. “Like Whitman, Joyce possessed a talent which was both centripetal and centrifugal, tending toward both the symbolic movement and the scrupulous accumulation of ‘fact’: and these complementary impulses give ‘Ithaca’ its form and dynamism.”⁶²⁸ It is by virtue of this double orientation in shaping the artistic text that the lyricality of prose is allowed to surface to greater or lesser extent throughout *Ulysses*. Such double orientation makes itself perceivable in the text(ure)’s verbal multifariousness, which, therefore, also yields the potential of lyricality even in such a meticulously exact chapter as “Ithaca.” “Even within one sentence, the punctilious, denotative style will suddenly give way to a short, fragile phrase of beauty.”⁶²⁹ Moreover, it is not only in “short, fragile phrase[s] of beauty” that the lyricality of prose surfaces in “Ithaca,” but also in the spatiality of the “lateral imagination.” “The mind represented in the narrative of ‘Ithaca’ resembles the [...] ‘lateral’ imagination found in the earlier chapter [‘Wandering Rocks’].”⁶³⁰ Such “lateral imagination” manifests itself in the arrangement of vertical juxtaposition, which is as dominant a spatial pattern in “Ithaca” as it is in “The Wandering Rocks.” The catechistic verbal shape of questions and answers provides the discursive basis on which the spatiality of vertical juxtaposition rests. In the catechistic shape, the separate paragraphs of question and answer bear explicit correspondence, due to which the divergent textu(r)al segments are not self-enclosed, like in “Cyclops” or “Oxen of the Sun,” but open onto one another in a discursive manner. Thus, like in certain types of lyric in which lines of verse engage in a dialogue, paragraphs of question and answer in “Ithaca” also relate to one another in a dialogic way. Accordingly, “[t]he lateral imagination sweeps backwards and forwards in time and in space,”⁶³¹ conceiving a segmented textu(r)al space of reading time. One of these segments reads the following way:

What advantages attended shaving by night?

A softer beard: a softer brush if intentionally allowed to remain from shave to shave in its agglutinated lather: a softer skin if unexpectedly encountering female acquaintances in remote places at incustomary hours: quiet reflections upon the course of the day: a cleaner sensation when awaking after a fresher sleep since matutinal noises, premonitions and perturbations, a clattered milkcan, a postman’s double knock, a paper read, reread while lathering, relathering the same spot, a shock, a shoot, with thought of aught he sought though fraught with nought might cause a faster rate of shaving and a nick on which incision plaster with precision cut and humected and applied adhered: which was to be done. (*U* 551: 277–287.)

The segmentation of the paragraph is not conceived only by way of end-stopped sentences but also by the particularities of punctuation. Colons, as we have seen several times throughout the preceding chapters, often fashion a paratactical arrangement of two syntactic units in *Ulysses*,

⁶²⁸ Litz, “Ithaca,” p. 390.

⁶²⁹ Lawrence, “‘Ithaca’: The Order of Things,” p. 185.

⁶³⁰ Lawrence, “‘Ithaca’: The Order of Things,” p. 181.

⁶³¹ Lawrence, “‘Ithaca’: The Order of Things,” p. 191.

due to which syntactic gesturing ensues. In the quoted excerpt, the syntactic gesturing patterned by the recurrence of colons also bears significance, for in the first part of the citation, colons fragment the text(ure) into units which may also be interpreted in terms of non-verse lines. The answer to the question “What advantages attended shaving by night?” is given, therefore, by the meditative explicitness of an indeterminable voice, which distances the reader on the one hand by its unaffected orderliness, while, on the other hand, it also exposes relations of sense that are lyrically intimate:

A softer beard:

a softer brush if intentionally allowed to remain from shave to shave in its agglutinated lather:

a softer skin if unexpectedly encountering female acquaintances in remote places at incustomary hours:

quiet reflections upon the course of the day:

It is observable that the paratactically arranged prose sentences do not relate only by virtue of the colons which simultaneously separate and bind them, but also by the three-time phrase-initial repetition of “softer,” the impression of which is reinforced by the word “quiet” following the third colon. Although the wording of the segments is that of meticulous precision, the lyricality of image and impression they expose becomes inescapable, for the sense of lyricality is foregrounded by the muster of syntactic gesturing and free repetition in an interrelated manner. The abandonment of colons from the cited text further on does not mean that the sense of lyricality becomes lost, it is, rather, transformed into the presentation of an assortment of random impressions, separated textu(r)ally by commas:

a cleaner sensation when awaking after a fresher sleep since matutinal noises,
premonitions and perturbations,

a clattered milkcan,

a postman’s double knock,

a paper read,

 reread while lathering,

 relathering the same spot,

 [...].

The random enumeration signalled by the commas allows for the verbal order of free repetition to re-establish itself, relating impressions by the phrase-initial determiner “a” besides the variations of the verb “read” and “lathering.” Even an instance of ellipsis appears (“since matutinal noises”) which suspends the movement of the narrative and obscures the discourse of narration, giving renewed, implicit license for unaccustomed constructions of speech such as that of lyricality in prose. The presented images and intimations of sensation assemble themselves into a meditative montage of trivial moments and non-verbal gestures. This meditative montage ultimately reveals itself as a prose patch of lyrical sensibility, seeming to aim at weaving the “answer” to the posed question ever further. The two subtly modulated, above elaborated parts of the quoted passage are defamiliarizing with regard to the manner in

which impressions are presented, and also as compared to the meticulously neutral language of scientific detail. Such defamiliarization, by virtue of the contrast set up, makes the sense of lyricality even more apparent. The third part of the cited passage lacks punctuation marks almost entirely, engaging in an uninhibited rush of words, which, once again, constitutes a pattern of its own:

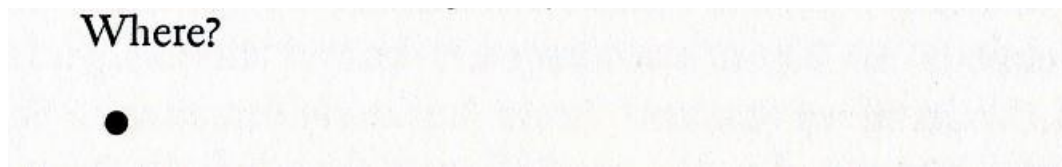
a shock,
a shoot,
with thought
of ought
he sought
though fraught
with nought
might cause a faster rate of shaving
and a nick on
which incision
plaster with precision
cut and humected
and applied adhered:
which was to be done.

Although the lack of punctuation marks contributes to the acceleration of rhythmic pace, the rhyming of words creates an associative muster which gives additional significance to the close succession of rhythmic beats. The hence employed correlations of sound develop a lyrical scheme of words that serve as verbal gestures related to the process of shaving. The three parts of the cited segment expanded upon amply demonstrate that the meticulously precise prose of “Ithaca” does not exclude the sense of lyricality, on the contrary. The lyrical sensibility lurking in the possibilities of verbal articulation makes itself way amidst the neutrally descriptive accumulation of detail, entwining the latter into its own schemes. As Northrop Frye makes it explicit in *Anatomy of Criticism*, “in the ‘Ithaca’ chapter, the sense of lurking antagonism between the personal and intellectual aspects of the scene accounts for much of its pathos.”⁶³² The discursive tension between the distanced recounting of details and the affective sensibility of impressions is brought to bear a rich, varied and distinctive verbal tissue which speaks in and for itself in the particular manner it is woven.

The lyricality of prose in “Ithaca,” manifesting itself in the way demonstrated, is given additional highlights by further, varied instances of the “lateral imagination,” developing eccentric patterns of vertical juxtaposition. Besides the recurring patches of *prosimetrum* and parenthetical constructions encountered throughout *Ulysses*, an anagram (*U* 554: 404–409) and the score of an implicitly anti-Semitic song (*U* 566, 567) also appear, the latter of which exhibits features of the lyric song only in its visual appearance, not in its sense relations, though. The

⁶³² Fry cited by Lawrence in “‘Ithaca’: The Order of Things,” p. 184, Note 6.

most conspicuous phenomenon of verbal spatiality from the aspect of lyricality in the chapter is at its very end, however, as Bloom comes to reoccupy his bed shared with Molly, and eventually falls asleep. When the neutral, interrogative voice asks the interrogated where the narrator of the day's events has travelled, only a magnified dot or full-stop meets the eye as the "answer."⁶³³



The visual mark of the lack of discourse is itself an instance of discourse. On the one hand, the end of the narrative is marked by the full-stop, on the other hand, as a dot, it presents "a spatial object."⁶³⁴ In this way, the text(ure) of "Ithaca" incorporates even a sense of concrete poetry into its prose, for the sign of the dot/full-stop actually enacts the end of Bloom's Ulyssean circuit of the city in a discursive and in a visual manner also. The textu(r)al space of "Ithaca" and the discursive variations in it allow for the lyricality of prose to reveal itself in its multiple facets, leaving the imprint of sensibility even on a mode of articulation that seems to defy all manifestations of affectedness and all perceptual features that are marked by the idiosyncracies of speech. The lyricality of prose in a work of such epic dimensions as *Ulysses* unfolds and implicates itself in the diverse modes of speech and related to various aspects of diction. It winds through the chapters unquestionably, not only defamiliarizing the customary modes of articulating thought and compelling the reader to consider the sense of relations in an ever-altered light, but also foregrounding the significance of the *music of diction* in prose, thought over plot, and voice over character. *Ulysses* makes us readers face that language as speech bears the jointures and fissures of sense relations and emotions, and that thought involves an often-unfathomable experience of affectedness whether we realize and acknowledge it or not. This is the insight the fabric of textu(r)al relations yield, and in turn bestow the sense of lyricality lurking throughout *Ulysses*.

Conclusion

Ulysses is a lyrical prose epic: epic in its length and scope, in its thematic, stylistic dimensions, and in its narrative framework. It is written in prose – in a manner of prose which incorporates

⁶³³ The location of the cited instance in the text is *U*: 607:2331–2332.

⁶³⁴ A. Walton Litz, "Ithaca," p. 404.

lyrical sensibility into its verbal patterns and schemes on the rhythmic, phonetic, syntactic and narratorial planes of discourse. Accordingly, the threads of interpretation in *Ulysses* cannot be disentangled from the multifarious modes of diction in which the relations of sense are cast. Diction is not a transparent vehicle for conveying a narrative, but a poetically self-sufficient verbal surface which points back to itself, calls attention to itself by way of defamiliarizing customary correlations between speech and thought, perception and emotion. As an eminent textu(r)al fabric, *Ulysses* foregrounds the idiosyncracies of verbal articulation instead of aiming at the “transparency” of speech to convey a narrative. Indeed, Joyce’s work employs lyrical opacity in such a wide array of verbal manifestations that one cannot speak of a coherent and cohesive plot, or a clearly reconstructible story. Correspondingly, instead of characterization, the text(ure) is woven by the polyphony of voices, the shifting muster of which yields the lyrical indeterminacy of speech. To such indeterminacy the oscillation of fictional points of view also contribute, often conceiving an intricate fabric of articulation which makes its verbal poignancy unavoidably insightful.

The sense of lyricality is undeniably associated with specific facets of the genre of lyric, one of which is that of rhythm and sound. Instead of merely adopting *musical diction* as a determining principle of lyrical prose, *Ulysses* also allows the inherent *music of diction* to manifest itself in the fabric, particularly in the “Sirens” episode. Irregular rhythmic patterns just as well as metrically regular musters of prose are to be found dominant in the text(ure) of “Sirens”. Such rhythmic diversity modulates the relations of sense inherent in the specificities of articulation, but also their associations with impressions and potential emotions. Lyrical sensibility does not only make itself perceivable to hearing in this way though, but also through the sound patterns of “Sirens,” employing hidden threads of euphony subtly suggestive and creatively insightful of all that is difficult to articulate. Furthermore, musters of lyricality are also conceived in the manner of verbal schemes such as free repetition, parallelism or rhyme, which establish an individual facet of verbal gesturing and iconicity besides that of syntactic gesturing. Such verbal schemes, nevertheless, often appear in conjunction with sound patterns, creating prose passages of lyrical rhythmic and sound complexities without forcing them into spatial musters of verse.

It is also true though that *Ulysses* devises its own modes of textu(r)al space that exhibit an unfamiliar dimension of lyrical prose. A fundamental unit of the spatial fabric in *Ulysses* is, like in other works of prose, the paragraph, not composed only of multiple sentences however, but also of non-sentences, fragmentary and single sentences. Fragmentary and single sentences are, in addition, often further segmented by way of punctuation into words and phrases of

singular sense relations. When such intra-segments are not separated even by punctuation, only their paratactical arrangement gives insight into the unmarked relations of sense which are set up between their syntactically disconnected units. Their horizontal juxtaposition, or paratactic arrangement, is a crucial dimension of the text(ure)'s syntagmatic-combinatorial axis, which complements the vertical juxtaposition of paragraphs and non-verse lines, respectively, featuring the paradigmatic-associative axis. Like lines of verse, the prose text(ure) of *Ulysses* is woven as a spatially devised fabric of horizontal and vertical dimensions, also instilling the parataxis of "intra-lines" into the segments. *Ulysses*, thus, relates to the visual features of lyric without imitating them; rather, it transforms the features of spatiality inherent in lyric into a unique visual fabric combining the possibilities of prose with the poetic plethora of verse.

Horizontal juxtaposition, furthermore, is a fundamental feature of syntactic gesturing, be it involved in verbal constructions of narratorial indeterminacy, in schemes of rhythm or in facets of articulation that employ an adopted style. The latter manner of fashioning diction is aptly termed as "epimorph" by Fritz Senn, referring to modes of discourse beyond the "initial style." When licensed by the eccentricities of such stylistic adoptions, like in "Eumaeus," syntactic dislocations allow for the extensively defamiliarizing segmentation of anticipatory and trailing constituents, which infuses the abundance of prose with a subtle and implicit sense of lyricality. "Epimorphs," in addition, give rise to the possibility of adopting turns of speech, thought and tones of discourse which make the diction of prose free to incorporate a potential of verbal diversity that would lie beyond the scope of prose narrative otherwise.

It is precisely due such poetic liberties taken with diction that the discursive multifariousness of *Ulysses* is capable of winding through the entire work, also yielding textu(r)al scope to the development and continuation of the lyricality of prose, even if this may ensue at times only covertly. Although the "initial style" of the first ten chapters provide a wide scale of verbal facets displaying constructions of lyrical sensibility, the "progressive styles" of the later chapters beginning with "Sirens" are not devoid of lyricality either. "Sirens," with its schemes of rhythm and patterns of sound, is endowed with the most complex and striking instances of lyrical prose, but the discursive subtleties of "Nausicaa," the dislocutionary musters of "Eumaeus" and the phantasmagorical unfamiliarities of narration and voice in "Circe" also bear the imprints of lyrical variations. In addition, while "Cyclops" and "Oxen of the Sun" employ the seams of narration in construing hidden dimensions of lyrical sensibility, "Ithaca," seemingly cast in the most neutral tone of all the episodes, reveals the lyricality of diction intertwined with the meticulous prose of science. The chapters of *Ulysses*, in this sense, are interrelated in a horizontally associative manner of stylistic correlations that exhibit the primacy

of language over narrative, of thought over plot and of voice over character, besides asserting the significance of textu(r)al space. These correlations give *Ulysses* the edge of its stylistic wanderings and yield the essence of its lyricality, distinguishing this work by the unique uncategorizability of its fabric.

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